

# Florisatus **F**ine **B**ooks, **M**anuscripts & **M**usicalia

Edwin & Liesbeth Bloemsaat

## **Reliuromania**



**The book seen through its binding**

47 books & manuscripts from all fields  
with beautiful, interesting and  
sometimes strange  
bindings

This catalogue is devoted to bookbindings, my personal passion. The first thing you notice or feel from a book is its binding. From far away, even before you can read a title of author, the binding gives you a first impression. Of course, in many cases, especially with the older books, the binding doesn't say something about its contents, but can show you quite well how much money someone wanted to spend on its exterior. Either to show off, or to underline its precious contents, or maybe to give it to a beloved person. Therefore in this catalogue you will look in vain for photo's of title pages, but it offers instead the pictures of 47 bindings. If a binding is specially appealing to you, you can read the description and see if the content also pleases you. And if both binding and content are in your eyes a perfect match, don't hesitate and make it yours to enjoy it every day!

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16<sup>TH</sup> CENTURY1543 In a dated German pigskin binding  
Hippocrates & Galenus in Greek & Latin**Hippocrates & Galenus.**

*Aphorismorum, Lib. viii. Eiusdem praesagiorum Lib. iii. Item de natura humana Lib. I. Praeterea de ratione victus in morbis acutis Lib. iiiii. Postremo Galeni ars medicinalis, Graece & Latine.*

Basiliae, apud Henrichum Petrum, (1543).

Small 8<sup>vo</sup> (147 x 98 mm). [XVI], 644, [4] p.

With a woodcut printers device on the last leaf and some woodcut initials.

Beautiful alumn tawed pigskin over wooden boards. On the covers a broad border of a reformers roll with the heads of Luther, Melanchton and Erasmus, dated 1540. In the central panel aligned flower tools and on the upper cover the year 1553. Spine with 3 raised bands and filled with decorative tools. Board edges partly bevelled. 2 brass clasps. On the front edge in pen "Medicamen liber".

€ 2.400

Beautifully printed bilingual edition in 2 columns, with on one page the Greek text and the Latin translation of Nicolo Leonicensi (1428-1524). With a dedicatory letter of Alban Thorer (1489-1550).

The reformers roll used on this binding is Haebler 1540.10 (vol II, p. 15), not present in EBDB.

**-Provenance:** In ink on fly leaf: "15 ME 62 Egidius Kunhauserus".

**-Literature:** VD16, H-3755 (7 copies); Adams H-578; Hoffmann II, 273.

**-Condition:** Few neat small pen marginalia in Greek and Latin; On the upper flyleaves some larger old pen annotations (citations); Binding a bit soiled; A very attractive copy.

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## 1569 An early "reliure à la fanfare"



*Ta sôzomena tôn palaiotatôn poiêtôn Geôrgika, Boukolika, kai Gnômika. [Greek]. / Vetustissimorum auctorum Georgica, Bucolica, & Gnomica poemata quae supersunt.*

Para Krispinôi [Greek], 1569-1570. 4 parts in 1 volume. 16<sup>mo</sup> (127 x 70 mm). [XXXII], 159, [1] p (last page blank); [VIII], 280 p.; 47, [1] p. (last page blank); 267, [5] p.

With an elaborate woodcut border on the title page.

Light brown goatskin, tooled in gold to a fanfare design. Flat spine. The ribbon pattern and the oval on the front cover are stained black. Red morocco onlays on the outer borders on the covers, the oval centre piece of the spine and the back cover. Board edges with alternating fillet and hatched lines. Greek style headcap. Endbands of gold and blue silk. Edges gilt.

€ 3.000,-

A very nice example of the beginning of the Fanfare style, which reached its summit at the end of the 16<sup>th</sup> century. Our copy has already the oval centre, the 8 shaped figures, the bandwork which is bordered by a single and a double fillet, but still lacks the leafy sprays. Instead we find curls in a quasi mauresque style. The general lay out of the decoration is very similar to plate XIV in Hobson or no. 107 of the Henry Davis gift, both dated ca. 1580.

A special feature of this binding are the red morocco onlays. They form an outer border on the covers and on the central oval of the back cover, and the central oval on the spine. The central oval on the front cover is stained black.

Copy ruled in red ink. First edition of this bilingual edition of this anthology of Greek poets, with the Latin translation in cursive on the left side and the Greek original on the right side. Typographically very nice are the "form poems", e.g. Syrinx p. 215, Pterigion p. 265 and p. 258.

**-Provenance:** "du Mosuil [...]1602" in pen on upper fly leaf.

**-Literature:** G. D. Hobson, *Les reliures à la fanfare*, London 1935; cf. M. Foot, *The Henry Davis gift*, vol. III, no. 107; Gilmont (Crespin) 69/ 5a; cf. Hoffmann I, 389.

**-Condition:** Lower half cm. leather of the tail missing and restored; lower endband damaged; some pieces of the red onlay lacking; A beautiful example of very high quality craftsmanship and a rare early Fanfare binding.

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**1571 A German wax paint binding  
A UNIQUE COPY, EARLY PLAGIARISM, POSSIBLY FROM THE  
BIBLIOTHECA PALATINA**



**Faber, Georg.**

*Ein christlicher lieblicher Trostbrieff, wie vnnd womit sich ain Christ, in Creütz und Trübsall trösten soll.*

(Landshut, Martinus Apianus), [1571]. Small 8<sup>vo</sup> (159 x 101 mm). A-C<sup>8</sup> D<sup>4</sup> [E]<sup>2</sup> (E2 blank). [30] leaves, last leaf blank.

Brown calf over wooden boards, gold and blind tooled with wax paint. On the covers a large gold painted plate stamp (140 x 74 mm) with a lacework pattern of knots and intertwining lines, coloured with green, blue, yellow, white and red wax paint and in the open spaces leafy ornaments. At the left and right sides a small border with gilt flower and leaf tools, surrounded at all sides by a blind tooled triple line at the board edges. Spine with 3 raised bands, all compartments with a gilt tool consisting of 8 leaves. Turn ins with a blind line. White end bands. Edges gilt and gauffered.

€ 7.800,-

This remarkable copy is a cumulation of strange features. - In the first place there is the absolute luxury binding, elaborately tooled and heightened with wax paint, gilt and gauffered edges. It simply doesn't fit with such a simple, almost pamphlet like text. -Next there is the text itself. It is presented as the work of Georg Faber, a man from Neustadt, as he identifies himself. Nothing can be found about him, and this is apparently the only work he wrote. But here we have a severe problem. Mister Faber didn't write this work. He copied the text exactly, including the dedication, from a work written by Leonhard Jacobi (ca. 1515-ca.1570), which was published in Leipzig in 1551, with the same title. Plagiarism!!! -At last we come to the most striking point. In the caption we wrote unique copy, but in the Bayrische Staatsbibliothek München are two other copies listed. In fact

there are three unique copies, they differ in the person the dedication is addressed to. The printer did reset the type to change the names and titles in the dedication to fit for a particular person: 1) BSB Asc. 1799 is addressed to abbot Erhard von Kremsmünster. 2) BSB Liturg. 695 (2) is dedicated to Christophorus Brobst, abbot of "des löblichen unnd Würdigen Gottshaus Wintberg". 3) Our copy is dedicated to the Lutheran "Ludwig, Pfalzgraffen bei Rhein und hertzog zu Bairen, der obern Churfürstlichen Pfaltz Stathalter". Apparently the "writer" and the printer got the creative idea to make the most money of the reedition of this pirated text by dedicating every copy to another person. And in the last case, our copy for Ludwig VI the Churfürst of the Pfaltz, they even added a luxury binding, and corrected with type the composition faults in the text - which was not done in the other copies - in the hope of getting even more money in return.

It might be possible that our copy once belonged to the famous Bibliotheca Palatina in Heidelberg. A strong indication in this direction can be found in a handwritten inventory of a library (Cod. Pal. germ. 50) from 1588, which is regarded as an enlarged copy of the 1584 inventory of the private library of Ludwig VI (Vatikan BAV Cod. Pal. lat. 1919). In this list a copy of the work of Georg Faber is mentioned on f. 155r, and this might be well our copy, because in the Vatican Library, where the Bibliotheca Palatina was transported in 1623, there is no copy listed.

**-Provenance:** Ludwig VI (1539-1583), printed dedication.

**-Literature:** cf. VD16 F 53; Schottenloher, Die Landshuter Buchdrucker, p. 57 no. 14.

**-Condition:** Wax on the front cover minimal rubbed; else an excellent copy in a desirable wax paint binding.

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**1595 Dutch blind and black stamped bindings  
Loan administration books of the Blitterswijk castle**



"Leen \* Ende \* Tyns \* / Boec \* Van \* / Blytterswyc \* / Notyrt \* C; -AND: Idem D; -AND: Leen \* Ende \* Leger \* Boec \* / Van \* Den \* Hvyssse \* Ende \* / Heerlic Heydt \* / Blytterswyc \*".

Two manuscripts in ink on vellum in late 16<sup>th</sup> century hand, with later additions in the foreseen spaces (*Leen ende tyns boec*) and one manuscript in ink on paper, with numerous inserted original documents on vellum and paper, some with wax seals, dating from mid 16<sup>th</sup> to late 18<sup>th</sup> century all concerning the loan of Blitterswijk (*Leen ende leger boec*).

Blitterswijk, Late 16<sup>th</sup> century. 2 volumes in agenda format (300 x 105 mm) & one in folio (335 x 200mm). C: 48 leaves (15 blank); D: 48 leaves (16 blank); Ledger ca. 500 leaves with many loosely inserted/attached documents.

Late 16<sup>th</sup> century vellum laced case bindings. Blind tooled and tooled in black, bearing the titles of the books in nblack tooling on the upper cover. With alternating red and yellow silk laces (7 preserved). Yellow and red silk endbands. Edges of the agenda format volumes coloured red.

€ 12.500

The history of the 'Heerlijkheid' Blytterswyc, nowadays Blitterswijk, is a long and complicated one and has its origins as far back as the 13<sup>th</sup> century. The Estate Blitterswijk, for want of a better description of 'Heerlijkheid', belonged to the principality of Gelre, now the Province of Limburg, surrounded by Well, the River Maas, Broekhuizen, Meerlo and Wanssum. A long line of successions brings the Estate under the rule of Derick van Blitterswijck, after his death his daughter, widow of Derick van Lynden, remarried and decided to leave the estate to her son Jasper van Lynden. The van Lynden family remained in possession of the Estate until the end of the 18<sup>th</sup> century. The castle belonging to the estate ended up with Oscar Thissen who sold it on to be used as a monastery in 1885, after which it changed hands a number of times. In november 1944 it was destroyed by the retreating German Army, leaving nothing but a ruin. The Estate Blitterswijk included a small village and between 1630 and 1840 some 60-80 houses and 450 residents.

Owning the Estate came with a long list of responsibilities and privileges, i.e. upholding law [high- and Low Court], 'collatierecht' of the churches, hunting rights, fishery, the right of operating a ferry across the river Maas, keeping the administration of the Estate with regular intervals, as seen in these ledgers, containing some 500 documents on tenancies, loans, the sales or purchases of land, etc. The van Lynden family members who owned the Blytterswyc Estate and who were responsible for keeping these ledgers in the relevant period between ca 1540 and 1700 are Arnt van Lynden, 1542, Derck van Lynden 1578, Johanna van Lynden 1588, Anna van Lynden 1604, Derck van Lynden 1615, Frans van Lynden 1652, Dirk Wolter van Lynden 1700. The lovely contemporary 16<sup>th</sup> and 17<sup>th</sup> century bindings contain a wealth of archival material on the rich history of the Estate Blytterswyc.

Binder's blanks in the small ledgers w. 'Eagle' watermark, consistent with the period 1580-1590

**-Literature:** For the watermarks see: Briquet vol. I, 122, 124, 125.

**-Condition:** Tail part of the lower cover damaged by rodents; Folio volume loose in binding and waer of use; An extraordinary view in the history of the loan of Blitterswijk in very attractive late 16<sup>th</sup> century bindings.

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17<sup>TH</sup> CENTURY

1614 Armorial binding for Jacques Auguste de Thou



Sidonius Apollinaris.

*Opera Iac. Sirmondi cura & studio recognita, notisque illustrata.*

Parisiis, ex officina Nivelliana sumptibus Sebastiani Cramoisy, 1614. 2 parts in one volume. 8<sup>vo</sup> (177 x 110 mm). [XVI],397,[27, last 6 blank]; 280, [XVI] p.

With a woodcut printer's device and 2 engravings in the text.

Red morocco, gold tooled. On the covers a triple fillet border and in the centre the coat of arms of Jacques Auguste de Thou and Gasparde de la Chastre. Spine with 5 raised bands. Title in compartment 2, the other compartments with the monogram. Red and blue silk endbands. Edges gilt.

€ 4.500,-

Copy from the esteemed library of Jacques-Auguste de Thou (1553-1617)."En dehors de tous ces titres de gloire, le president de Thou tient une place eminente dans l'histoire de la bibliophilie et se classe parmi les plus celebres amateurs il avait reuni la plus belle collection de livres de son epoque, plus remarquable par le choix des ouvrages que par leur nombre (...). Ses volumes relies en maroquin plein par Le Gascon, quelquefois en veau ou en velin blanc, etaient ornes de ses armes et de son chiffre, lesquels ont varie au cours de son existence. (...) enfin, apres 1602, il fait accompagner ses armes de celles de sa seconde femme, Gasparde de La Chastre, et se fait composer un chiffre avec les initiales I A G G (Jacques-Auguste-Gasparde)."

**- Provenance:** Jacques-Auguste de Thou (1553-1617), with the library signature in pen on the upper paste down and on the front cover.

**- Literature:** Olivier 216; Brunet V, p.374; Graesse I, p.162;

**- Condition:** In almost perfect, unrestored condition.

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**1630 In a German pigskin binding  
The smallest Dutch townbook, printed by Elsevier**



**Laet, J. de.**

*Belgii Confoederati Respublica: sev Gelriae. Holland. Zeland. Traject. Fris. Transisal, Groning. chorographica politicaque descriptio.*

Lugd. Batav. [=Leiden], Ex Officina Elzeviriana, 1630. 24<sup>mo</sup> (111 x 55 mm). [VIII], 359, [9] p. {<sup>\*</sup>4, A-Z<sup>8</sup> (Z8 blank)}.

With an engraved title page.

Richly blind stamped alumn tawed pigskin over wooden boards., With title lable at the head of the spine. Edges coloured blue and simple gauffered.

€ 295

First of the three editions in 1630, of the smallest Dutch 'Stedenboeken'. Johannes de Laet (1582-1649) was director of the Dutch West India Company (WIC).

**-Literature:** Willems 326; Rahir, 1812.

**-Condition:** Lacks the 2 clamps; Name on title page.

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**1651 A luxury pointillé publishers binding in the style  
of Le Gascon and Florimond Badier  
First edition of an entirely engraved mass book**

*Le tableau de la croix représenté dans les ceremonies de la S.<sup>te</sup> messe ensemble le tresor de la devotion aux souffrance de N.<sup>re</sup> S.I.C. le tout enrichie de belles figures.*

Paris, F. Mazot, 1651. 8<sup>vo</sup> (170 x 114 mm). [44] leaves (1<sup>st</sup> leaf blank)

With 80 engravings by Jean Collin, J. Durant and G. de Gheijn. Including the engraved dedication by Mazot.

Red morocco, tooled in gold. On the covers a broad border composed of several rolls, with in the corners curly pointillé tools, forming a polygonal centre field. The centre field around a polygonal centre ornament filled with curly

pointillé tools and dots of several sizes. Spine with 5 raised bands. All compartments filled with curly tools. End bands of green and yellow silk. Double marbled end leaves. Edges gilt. With 1 (of 2) silver fastenings.

€ 2.400,-

First edition, first issue before the engraved privilege, of this beautiful entirely engraved book explaining the passion sequence in the Holy Mass. One of the highlights of religious illustration at that time and an example for many to follow. It was published by the Parisian engraver **François Mazot** and probably all engraved by **Jean Collin** (1623-1701), an engraver from Reims, except from the portrait by G. de Gheijn and the last 2 leaves by the unknown J. Durant. The work was dedicated to Charles de Laubespine (1580-1653) Marquis de Châteauneuf-sur Cher. Later issues in 1652, 1653, ca.1680 etc. till adaptations in the 18<sup>th</sup> century.

Each individual opening includes one page with prayers in Latin and French inscribed between two saints and an opposing page delineating a specific portion of the service with a priest officiating before an altar assisted by acolytes. The particular stage of the mass is also illustrated with a corresponding episode from the Passion of Christ in the top of the image.

The binding is a high quality publishers binding. We traced several copies in almost identical bindings, which indicates that the book was sold bound for a rich audience. The bindings are well executed according to the preferred style at that moment which is connected tot the famous binders Le Gascon and Florimond Badier.



**- Contents:** 1rv: blank; 2r Engraved title page (J. Collin fe); 3r engraved dedication to Carolus Alaespinæus marquis de Chasteau-neuf by Mazot; 4r portrait of the dedicatee (G d Geijn scul); 5r engraving "les litanies" (J. Collin fe), 5v-40r verso sides 35 engravings showing the passion of Christ, recto sides 35 prayers in French and Latin flanked by 2 saints sometimes with delicate engraved marginal scenes (6r signed: J. Collin fe), all numbered 1-35; 40v-42r "Litanie sanctorum" and hymns with the same lay out as the

preceding prayers, numbered 36-39; 43r "Litaniae de nomine Iesu" engraved text surrounded by angels (J Durant f), 44r : "Litaniae B. Virginis" engraved text surrounded by scenes of the life of Maria.

- **Provenance:** With the armorial ex libris of comte Joseph de Lagondie.

- **Literature:** Duportal, *Étude sur les livres à figures*, p. 244-245; Brunet V, col. 624; For the binding: Devauchelle, *La reliure en France I*, p. 134-144.

- **Condition:** Lacks one fastening; Else a splendid copy of this highlight of French luxury binding in the 17<sup>th</sup> century.

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**1648 A mid 17<sup>th</sup> century Dutch luxury gold tooled vellum binding**



**Grotius, Hugo.**

*Bewijs van de ware godts-dienst, gestelt in ses boecken. Als mede: Een uyt-legginge op 't gebedt onses Heeren Jesu Christi. [...] Noch is hier achter gevoeght, een Uyt-legginge des algemeynen Send-briefs Iohannis. [...] Alles op rijm gebracht door den Hoogh-geleerden Mr. Hugo de Groot.*

Amsterdam, Weduwe van Rieuwert Dircksz van Baardt, 1648. 8<sup>vo</sup> (150 x 90 mm). [XII], 143, [21] p.

With 2 woodcut printer's devices.

Vellum laced case binding, gold tooled. On the covers 2 borders of a fillet. In the corners of the inner border fleurons and central a larger decorative tool. Flat spine divided into 5 compartments with an abstract flower tool. End bands of green and white silk. Edges gilt.

€ 450

First 2 editions published in 1622. This is the third corrected and improved edition, with the letter by Johannes Quistorpius to Elias Taddel? It was reworked in prose by Grotius in 1627 as *De veritate religionis Christianae*. Next to being one of the most important Dutch lawyers, Hugo de Groot (1583-1645) was also an important theologian. It were his theological publications which brought him a life long

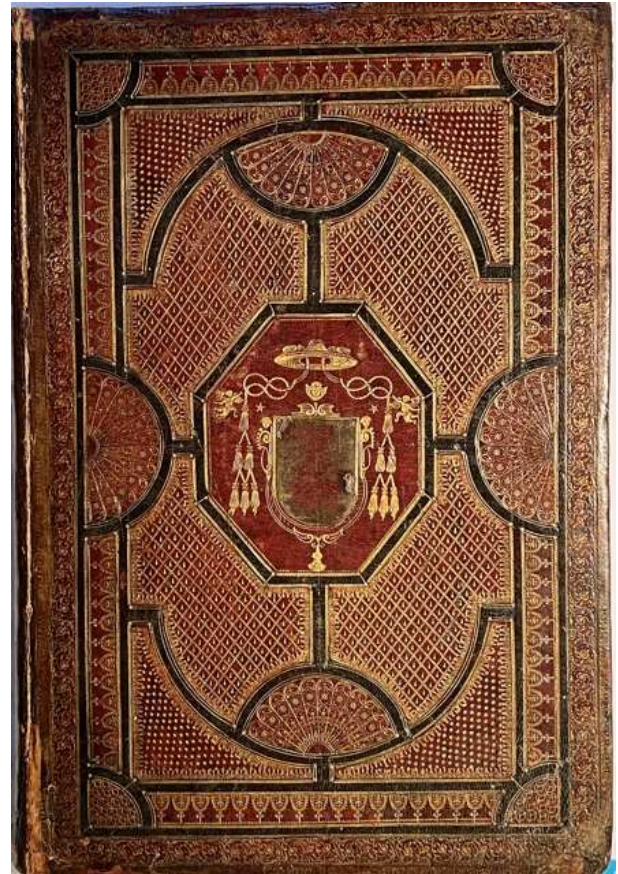
prisonship in castle Loevestein in 1619, from which he escaped in 1621 in the famous book chest.

-**Literature:** Ter Meulen-Diermanse, no 145 (wrong pagination); Rogge nr 352;

-**Condition:** Ties missing; First and last leaves with a waterstain; Nice presentation binding on this no so common book.

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**1662 In the style of the Rospigliosi bindery  
A monumental Roman Missale**



*Missale Romanum ex decreto sacrosancti concilii Tridentini restitutum. Pii V. iussu editum, Clementis VIII. & Urbani papae VIII. auctoritate recognitum. Additis etiam missis sanctorum ab Innocentio X. et Alexandro VII. pont. max. ordinatis.*

Romae, ex typographia Reverendae Camerae Apostolicae, 1662. Folio (415 x 277 mm). [XL], 560, xcii, 8 p.

With an engraved title page by François Spierre after Petrus Berettinus, a large printer's mark with the coat of arms of pope Alexander VII., 17 full page engravings, 16 elaborate engraved borders round the text and 10 engravings in the text, engraved by Guillaume Vallet, Étienne Picart etc. With typographical musical scores. Many large woodcut initials.

Red morocco, tooled in gold and stained in black. On the covers an all over pattern with differently shaped compartments divided by a black stained architectural lacework pattern, symmetrical along two axes. In the middle of the sides semicircular fan tooled compartments. The compartments in the corners bordered by an abstract roll and filled with a semé of dots. In the centre an octagonal compartment, surrounded by 4 irregular compartments, bordered by an abstract roll and filled with diagonal crossing dotted lines forming small lozenge shaped spaces each with a small flame. In the centre a space for a coat of arms

(erased). Above this a flat hat, with on both sides depending three levels of tassels, flanked by two cherubs. Flat spine divided by black stained bars in 11 compartments, all with a lozenge shaped central ornament and corner tools. Vertically along the compartments an abstract flower roll. Endbands of gold thread and white silk. Edges gilt. With 3 (of 5) keys.

€ 2.000

The binding matches in style and time exactly with the by Hobson so called Rospigliosi bindery. The main dynasty of binders related of this group is the Andreoli family. They manage or are part of the large Vatican bindery and responsible for many very high quality bindings. Many of the tools used on this binding are almost identical to those depicted in the study of José Ruyschaert in *Legatura Romana Barocca 1565-1700*. As is said in the same catalogue by Tolomei, the Papal bindery is supposed to be quite large and used many similar tools. So it is quite possible that with more research this binding turns out to be of the Andreoli workshop, or it comes from another binder of the Papal bindery, who has not yet been identified, but is certainly of equal quality.

Most of the engravings are made by the Parisian engravers **Guillaume Vallet** (1632-1704) and **Étienne Picart "le Romain"** (1632-1721) stayed from 1655 till 1661 in Rome. They both entered the Académie Royale in Paris in 1664. Picart later went to Amsterdam and is the father of the Dutch engraver Bernard Picart.

**-Literature:** *Legatura Romana Barocca 1565-1700*, Roma 1991, articles of P. Quilici, J. Ruyschaert and G.V. Tolomei.

**-Condition:** Coat of arms in wax paint on both covers cleared away; several smaller old restaurations to the binding, especially on the corners, and the spine heads; enband at the tail lacking; flyleaves cut out; larger worm holes in lower margin p. 285-298; margins underlayed of p. 289, 291 and 447; small piece of margin lacking of p. 335 and 339; keys later renewed and strengthened with paper; in general a very well preserved, clean white copy, in a superb Roman binding.

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**1675 Early school prize binding from Saumur for Ioannes Falaiseau**



"*He Kainè Diathèkè.*" *Novum Testamentum. In qa diligentius quàm unquam antea variantes lectiones [...] & parallela scripturae loca annotat sunt, studio et labore Stephani Curcellaei.*

Amstelodami, apud Danielem Elsevirium, 1675. Editio nova, denua recusa. 12<sup>mo</sup> (167 x 100 mm). [XII], 420; 312 p.

With a woodcut printer's mark & title page in red and black.

Brown calf, gold tooled. On the upper cover in a polygonal border: IOANNES FALAISEAV TVRONENSIS .ANNO. 1682". Spine with 5 raised bands. Title in compartment 2, the other compartments richly gilt. End bands of blue and white silk. Comb marbled end leaves. Edges speckled red and blue.

€ 375

Early school prize binding from Saumur with a handwritten dedication on the upper fly leaf: Ioannes Falaiseau hoc a praemio donatus est ob compositionam graecam cum e prima classe promovendus proninciaretur decima tertia die novembris anno MDCLXXXIIo. Scriptum Salmurij die 16a xbris ejusdem anni de Hautecour Rector De Prez gymnasiarcha". This is the second greek Elsevier edition, the first appeared in 1658.

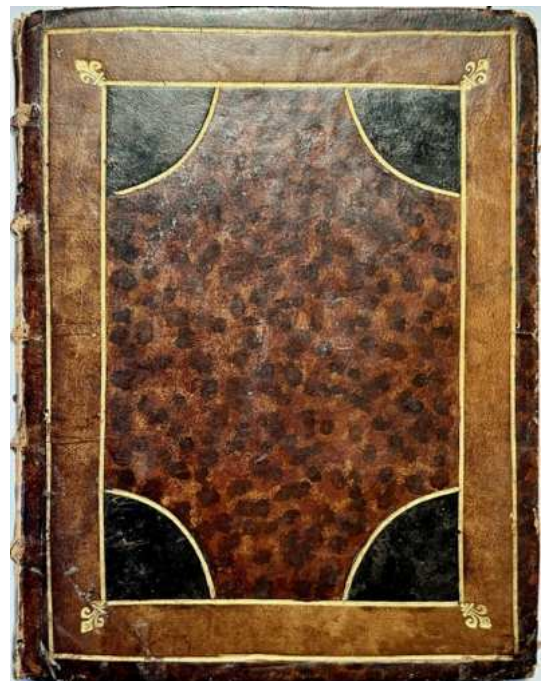
**-Provenance:** 1) Ioannes Falaiseau from Tours, 1682, dedication & in ink on title page; 2) J. Visser (20<sup>th</sup> century), name in red ink on title page.

**-Literature:** Willems 1513; Rahir 1636; D. & Moule 4710

**-Condition:** Upper joint partly split; corners bumped; Small hole with loss of some letters in the second part leaf Aa2.

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**1696 In a panelled multicoloured Italian binding**



**Bellini, Lorenzo.**

*Opuscula aliquot, ad Archibaldum Pitcarnium,[...] in quibus precipue agitur de motu cordis in & extra uterum, ovo, oviaere & respiratione. De motu bilis et liquidorum omnium per corpora animalium. De fermentis & glandulis, &c.*

Leiden, apud Cornelium Boutesteyn, 1696. 4<sup>o</sup> (205 x 155 mm). [XX], 261, [3] p.



With woodcut printer's device and 3 engraved plates (2 folding). Title page in red and black.

Sheep mottled, coloured and gold tooled. On the covers two fillet borders enclosing a lighter coloured frame. On the corners of the inner border a french lily. In the corners quarter round fields black coloured. Central field and outer border quarter mottled in darker colour. Spine with 5 raised bands, bordered by a fillet. Comb marbled pastedowns. Edges coloured red.

€ 400

Second edition (first in 1695). In this work Bellini expanded an more fully developed his mechanical theories of body functions. He applied his mechanistic theories to the action of the heart and respiration, the biliary system, the digestive process and function of the glands. He dedicated the work to Alexander Pitcairn (1652-1713). Bellini's theories enjoyed a considerable vogue from 1710 to 1730, when such physicians as George Cheyne and Richard Mead tried to build a 'Newtonian theory of the 'animal economy' and turned appreciatively to Bellini's writings. **Lorenzo Bellini** (1643-1704) was a noted Italian anatomist and physiologist, a pupil of Borelli and Redi and later became a strong supporter of the iatro-mathematical school.

**-Provenance:** Ioannes Andreas Guizzi (-1765), according to inscription on upper fly leaf: "Ioannes Andreas Guizzi Ecclesiae S. Io. Baptistae Terrae Guardamilij Praepositi, et vicarius Fortis episcopalis, ac divini Officij Placentiae, Anno 1736. die vigesima octava Iulij".

**-Literature:** Heirs of Hippocrates 647; DSB I, 592/4; Hirsch I, p. 446/7; Garrison p 251; Wellcome II, p. 140.

**-Condition:** Joints and corners leather damaged; Spine possibly redone; Last few leaves browned; Upper pastedown bookplate removed with some damage; Lower end leaves some worming.

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## 18<sup>th</sup> CENTURY

**1702 The Second Stadholder Bindery of The Hague**  
An interest book intended for the use at the stock exchange and VOC



## L'Espine, Le Moine de.

*Nieuw Interest-Boek, van 1 1/2, 1 3/4, 2, 2 1/4, 2 1/2, 2 3/4, 3, 3 1/4, 3, 3 1/2, 3 3/4, 4., 5. en 6. per cento in 't jaar, by dagen en maanden, in verscheide tafels door additie. / Nouveau livre d'interest.*

Amsterdam, pour la veuve J. van Dyck, & se trouvent chez Jean Ratelband, [not before 1702]. Corrected edition. 8<sup>vo</sup> (160 x 100 mm). [VIII], 143, [1] p.

Brown-red morocco, gold tooled. On the covers a border composed of a double fillet, broken line fillet and repeating tool. In the corners a fleuron. Central a lozenge shaped ornament composed of fleurons. Spine with 5 raised bands. Title on black label in compartment 2, the other compartments with a central fleuron and acorns in the corners. Board edges with a decorative roll. Brown-white end bands. Green ribbon marker. End leaves of comb marbled paper. Edges gilt.

€ 400

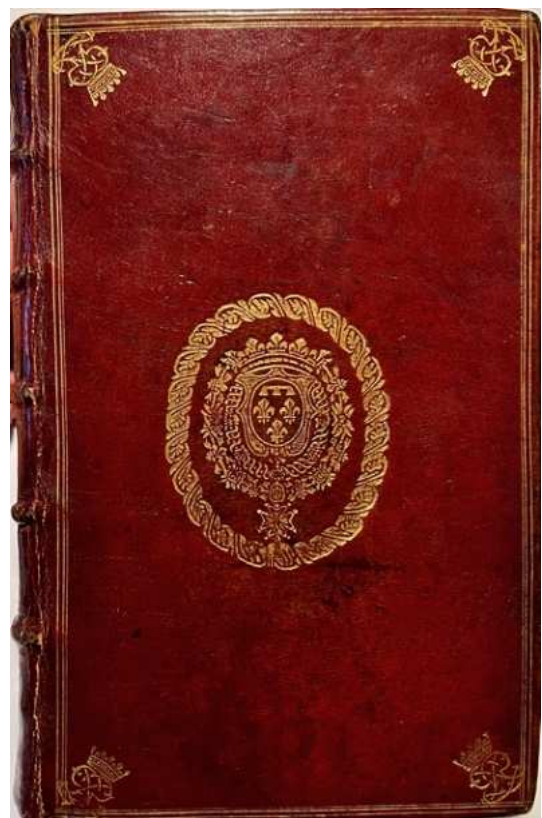
Bound by the Second Stadholder Bindery in The Hague, active from 1752-1782. Post quem dating from the privilege. The first edition appeared in 1687, this edition in 1702 or not much later. The dedication of the printer is to the managers of the Dutch East India Company (VOC) and the laudatory poem by J. van Royen stresses also the importance of this book for the use at the stock exchange and especially the trade of the VOC. Jacques Le Moine de Lespine (-1696) was a French protestant refugee who established in Amsterdam around 1679 as a merchant and print dealer.

**-Literature:** STCN 292813201 3 copies (UBA, UBVU, Rotterdam); Storm van Leeuwen, *De Haagse boekband*, p. 97-100; Idem, *DDB* IIa, p. 164-173.

**-Condition:** Corners and spine ends damaged; Some ink stains on the binding.

~~~~~

**1718 With the coat of arms and cypher of Philippe II duc d'Orléans**



*L'office de la semaine-sainte, et de l'octave de pasques, en Latin et en François, à l'usage de Rome et de Paris, avec l'explication des cérémonies de l'église, et quelques prières tirées de l'écriture sainte, pour la confession & la communion. Traduction nouvelle.*

Paris, Florentin Delaulne, 1718. 8<sup>vo</sup>. (199 x 124 mm). [VIII], 662, [2] p.

With an engraved title page by N. Chateau after Deberge and 5 plates within collation.

Red morocco, tooled in gold. On the covers a triple line border with in the corners the monogram PP and in the centre the coat of arms of Philippe II duc d'Orléans. Spine with 5 raised bands. Gilt title in compartment 2, the other compartments with in the centre the monogram PP and lilies in the corners. Brown and white silk end bands. Marbled end leaves. Edges gilt.

€ 750

Philippe II duc d'Orléans (1674-1723) was the nephew of Louis XIV, and when Louis died in 1715 he became the regent of the French kingdom for Louis XV, who was still in his minority.

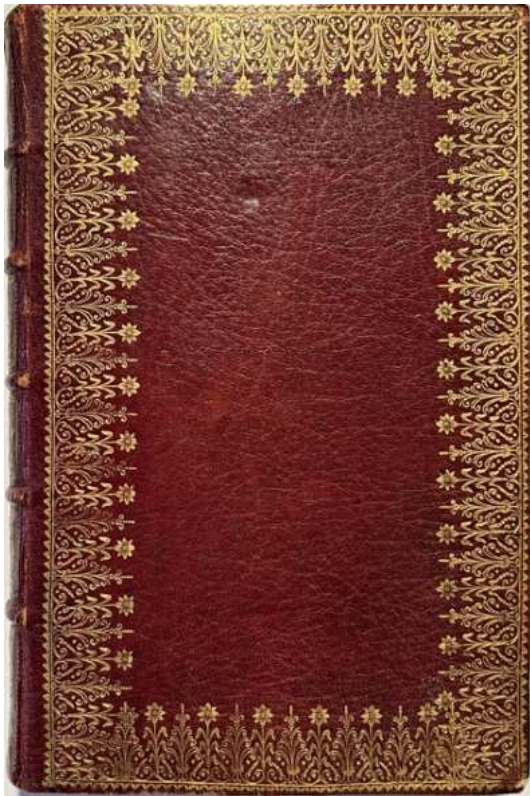
The text is printed in two columns, the French text in a smaller type than the Latin text.

**-Literature:** Guigard, *Nouvel armorial du bibli.* I, p. 37.

**-Condition:** Name erased from the title page; few signs of use; a very good copy.

~~~~~

**1736 In a beautiful lacework binding**



**Heures** imprimées par l'ordre de monseigneur l'archevêque de Paris, à l'usage de son diocese.

Paris, aux dépens des libraires associés pour les usages du diocese, 1736. 8<sup>vo</sup> (198 x 127 mm). [XXVII], CX, 638, [4] p.

Red morocco, tooled in gold. On the covers a broad floral lacework roll. Spine with 5 raised bands. All compartments

surrounded by a line and dotted line fillet. Title in compartment 2, the other compartments a central fleuron surrounded by dots and floral corner tools. Boardedges and turn ins with a zig zag roll. Endbands of yellow silk. 3 green silk ribbon markers. Edges gilt over marbling. Marbled endleaves.

€ 600

On the title page the coat of arms of Charle-Gaspard-Guillaume de Vintimille de Luc (1655-1746), count of Marseille, archbisshopt of Paris, duque of Saint Cloud.

**-Condition:** two unobtrusive cavitations on each side; one corner minimal damage; else a very fine lacework binding containing a rare heures.

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**1738 18<sup>th</sup> century openwork engraved steel binding -ex. Hauck copy-**



*Das ganze Neue Testament unsers Herzen und Heilands Jesu Christi, recht grundlich nach der Griechischen haubt-Sprache verteutschet, mit jeder Capitel kurzten Summarien und dero richtigen Abtheilungen. Von neuem mit Fleiß wiederum übersehen.* With an engraved title page and title vignette. **-Bound up with 1:** *Die CL. Psalmen Davids. Durch D. Amb. Lobwasser in teutsche Reimen gebracht. Zu vier Stimmen ausgesetzt [...].* With an engraved title page. **Includes:** *Geistreiches Fest- und Nachtmahl Büchlein.* Engraved title-page. **-Bound up with 2:** *Die Kleine Bibel: Oder: Der Psalter Davids. Grundlich und eigentlich aus der hebräischen Sprach veteutschet, und von neuem mit allem Fleiß übersehen.*

Zürich, gedruckt beij David Geßner, 1738. 8<sup>vo</sup> (162 x 88 mm). 272; 192; [16]; 64 p.

Contemporary binding of openwork engraved polished steel, cut out in curly patterns, with diamond shaped bosses,

protective pieces over the head and tail and 2 clasps. Over black velvet on wooden boards. In protective cloth box.

€ 4.000,-

In the 18<sup>th</sup> century steel was an extremely rare material to be used for a bookbinding, in fact I was not able to find another binding of this kind. Due to the difficulty at that time to produce steel, it must have been a very expensive binding. The covers consist of 9 steel pieces, attached to the wooden boards with diamond shaped nails, and 4 lozenge shaped pieces in the corners. The spine is attached to the boards at the head and tail with short piano joints. It consists of 3 pieces, united by two metal pieces, and at the head and tail is a protective piece protruding over the edges. The book is closed by 2 clasps with decorative nails.-The Psalms come with musical scores. Each psalm with a separate score for the 4 voices.

**-Provenance:** 1) **Saul Cohn**. His collection was sold in New York by Parke-Bernet on 26 april 1955. Our book was lot no. 67 in the auction and was bought by his agent Emil Offenbacher for: 2) **Cornelius J. Hauck** (1863-1962). Member of a Cincinattian brewers family and passionate book collector. His library was sold at auction by Christie's New York 22-28 June 2006, our book was lot no. 362.

**-Condition:** End leaves some traces of rust; book block front joint loosened from the binding; lower clasp for the greater part lacking; the velvet lost most of its hair.

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**1740 Richly gold tooled Italian binding in matching red morocco box**  
**The Piazzetta book of hours, entirely engraved by Angela Baroni**



*Beatae Mariae Virginis officium.*

Venetiis, Apud Jo. baptistam Pasquali, 1740. 16<sup>mo</sup> (135 x 85 mm). [XL], 427, [5] p.

Frontispiece, title vignette and 15 full-page engravings within collation and 20 end pieces engraved by **Marco Alvise Pitteri** after drawings by **Giovanni Piazzetta**. The text is engraved by sister **Angela Baroni**.

Brown calf on thin wooden boards, gold tooled. On the covers a full pattern composition of many tools. Spine with 5 raised bands, all compartments richly gilt. Green silk end leaves. Green end bands. Blue ribbon marker. Edges gilt. In a matching red morocco pull off case, gold tooled in compartments and at the inside covered with gold brocade paper.

€ 2.200

First edition of this entirely engraved book of hours. One of the most famous and appreciated 18<sup>th</sup> century Venetian

books. It is the best example of how the iconographic “apparatus” perfectly blends with the typographic composition of the text, entirely engraved in copper on very fine paper. It is, together with the *Gerusalemme Liberata* of 1780, the highest achievement among Venetian production of illustrated works in the 18<sup>th</sup> century.

**Giovanni Battista Piazzetta (1683-1754)** was one of the leading artists of his time and is especially known as an exponent of the pathetic-chiaroscuro current, centred on the strong contrasts of light and shadow and on the intense drama of the figures. He was an important book designer and illustrator and worked often together with the Venetian engraver **Marco Alvise Pitteri (1702 – 1786)** who was one of the most asked for engravers of Venice. **Angela Baroni**, the daughter of a close friend of Pitteri, was a refined engraver of typographic letters, she worked sometimes with Isabella Piccini, the first italian female engraver.

**-Provenance:** Oval stamp on Title page and fly leaves of Jesuit library of S. Ignaii in Rotterdam.

**-Literature:** Boorsch, *Venetian Prints and Books in the Age of Tiepolo*, p. 20 and no. 98; Selby, Carol E., *A Small Masterpiece from the Eighteenth Century Publishing World*, Bulletin of the Detroit Institute of Arts, vol. 43, no. 3/4, 1964, p. 60-63.

**-Condition:** Stamps (see above) on the title page and fly leaves; Possibly a silver mounting around the board edges has been removed, leaving the outer parts of the paste downs uncovered; Lower corner of the pull off case leather damaged; Else a very fine copy of this refined engraved book.

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**1742 An Italian papier maché binding**



**Gourdan, Simone.**

*Sacrificio perpetuo di fede, e di amore al santissimo sacramento in rapporto a'misteri, ed alle differenti qualità di nostro signore Gesu' Cristo.[...] Portato dalla Franzese nella Italiana favella* [by abbate Badia].

Venezia, Andrea Poletti, 1742. 8<sup>vo</sup>. (180 x 125 mm). XXXII, 414, [2] p.

With an engraved portrait of Gourdan and 1 plate.

Black calf, blind and silver? tooled. Both covers with large almost identical floral ornaments in relief and in the centre a shield with "Lederschnitt", on a punched background. Spine with 5 raised bands, in each compartment central a fleuron and curly tools in the corners tooled in black or silver. Endbands of white and yellow silk. Edges sprinkled red.

€ 600

Very rare 18<sup>th</sup> century high relief leather binding, possibly made in Venice. It seems as if the leather is pressed in a mould. The high relief parts are massive, and must be filled up with clay or papier maché. The coat of arms like centre part is done in "Lederschnitt" technique.

Our copy appears in 1901 in a catalogue of the famous antiquarian Jacques Rosenthal, where he mentions "Réliure intéressante et curieuse par le procédé dont le relieur s'est servi pour l' embellir". In ink on upper fly leaf: "Traduzione del sign. abade Badia".

**-Provenance:** 1) "Domus Parenti ex haereditate Amorotti" in pen on upper end leaf. 2) Antiquariat Jacques Rosenthal München, cat. Theologie 1901, no. 657 M. 60,-

**-Condition:** Leather back joint broken; 2 fragments of the spine are lacking; a few small damages to the board edges; despite of it's defects a very rare and interesting binding in a highly unusual or maybe unique technique.

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**1759 Dedication copy for the wife of the printer in a Strassbourg ? lacework binding**



*Heures nouvelles, à l'usage de la confrérie du tres-saint sacrement, érigée en 1707. Dans l'église paroissiale de Saint-Louis, sous l'autorité de feu S. A. E. Monseigneur le Cardinal de Rohan, évêque & prince de Strassbourg.*

Strassbourg, Jean-François Le Roux, 1759. 8<sup>vo</sup> (168 x 100 mm). [XIV], 393, [7] p.

Green polished morocco, gold tooled. On the covers a broad lacework border composed of many small tools. Spine with 5 raised bands, red label in compartment 2 and fleurons and corner tools in the other compartments. Edges and turn ins with a decorative roll. end leaves of colourful paste paper. 2 ribbon markers. Edges gilt.

€ 350

This well executed lacework binding, a dedication copy for the wife of the printer, might be well made by a bookbinder from Strassbourg. The paste paper end leaves point in a more German of eastern French direction.

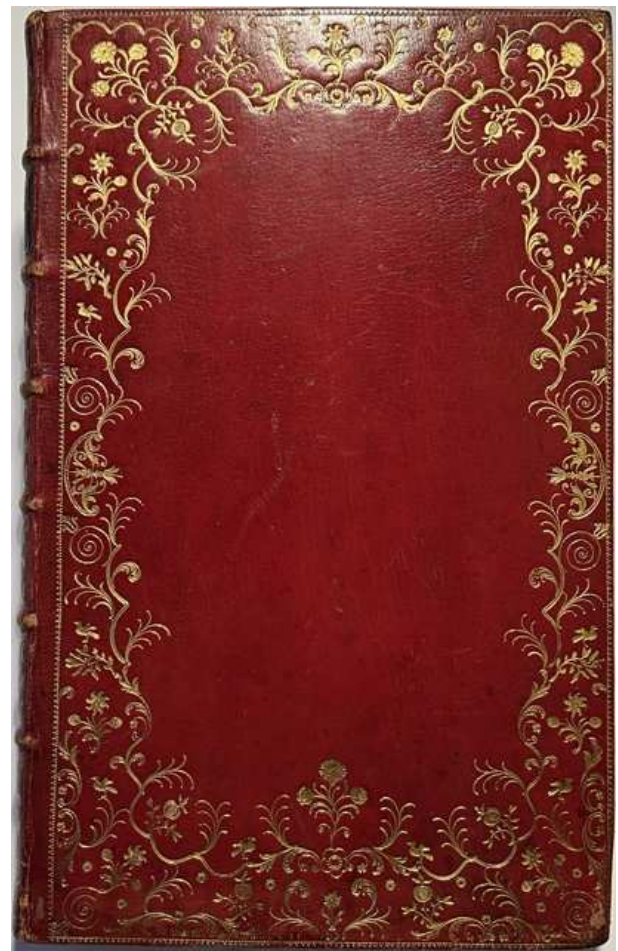
**-Provenance:** Dedication on title page in ink: "à Mad. Le Roux, née Perdrix-Servo". Jean-François Leroux (1701-1790) married for the second time in 1766 with Marie Louise Perdrix Servo.

**-Literature:** WorldCat gives 3 copies (Berlin, Lyon, Strassbourg).

**-Condition:** Few small not disturbing damages to the binding; General a fine copy.

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**1760 In a signed lacework binding by Deflinne Manuscript with an important provenance**



**Neny, Patrice-François de.**

"Mémoire, Sur L' Etat Politique des Pays Bas & la Constitution tant externe qu'interne des Provinces, Pour servir à L'Instruction particuliere de Son Altesse Roiale Mons.<sup>r</sup> l' Archi-Duc Joseph." *Expertly calligraphed*

manuscript in brown ink in French current script. Decorations, titles and initials in black ink.

1760. Folio (325 x 200 mm). [I], 173 leaves.

Title within an elaborate architectural baroque black border, 15 tailpieces and many calligraphed titles.

Red morocco, gold tooled. On the covers a rich lacework border of curly tools, flowers and birds. Spine with 6 raised bands, black title label in compartment 2 and in the other compartments a fleuron with corner tools and stars. Boardedges and turn ins with a vegetal roll. End leaves of light blue silk. End bands of mar and white silk. Blue ribbon marker. Edges gilt over marbling. (Signed on turn ins: "DEFLINNE TOURNAY").

€ 3.500,-

Exceptional beautiful manuscript copy of the *Mémoire* by Patrice François de Neny (1716-1784), who was an enlightened statesman and Head of the Private Council of the Austrian Netherlands under Empress Maria Theresia. In 1758 he was charged by Governour Cobenzl to write a memorandum on the situation of the Austrian Netherlands, as a part of an educational project to provide basic knowledge of the Austrian Netherlands for the future emperor Joseph II. This work was finished in 1759, all the other memoranda for this project were left unfinished. Although it was confidential, several manuscript copies were distributed before it's publication in 1784. This is the copy of Louis Wavrans, who was also a top politician and initially asked to write a memorandum for the same project, but did not realize it finally. The fact that Neny and Wavrans worked at this same project, and the fact that they were friends is a good explanation why he got such an outstanding copy.

**Enriched with** a letter from «Neny» to "Monsieur Huughe, Echevin de la Chatellenie d'Ypres". Brussels, 8 March 1770. Bifolium, 1 p., on paper, in French, with red wax seal.

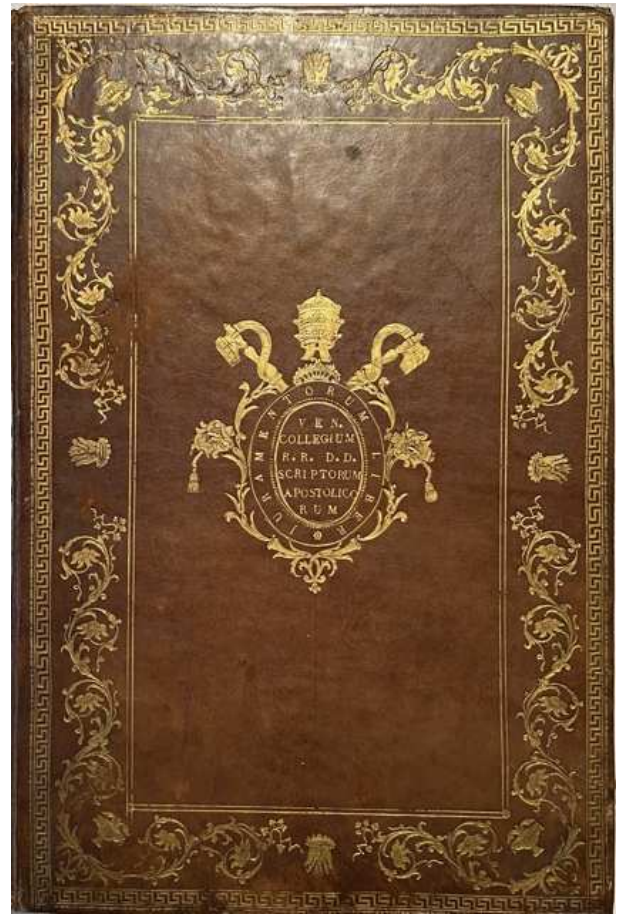
**-Provenance:** Louis François Julien de Wavrans (1715-1796), president of the Chamber of Accounts. His printed ex libris on an upper end leaf.

**-Literature:** Sorgeloos, «Les Mémoires historiques et politiques [...]». *Archives et Bibliothèques de Belgique*, 38 (1989), p. 7-56, 135-189; Verschaffel, *De hoed en de hond*, p. 62-65; Sorgeloos, *Les Deflinne. Quatre générations de libraires et relieurs à Tournai aux XVIIIe et XIXe siècles*. Brux. 1997.



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**1760 In a Roman papal armorial binding  
The manuscript oath book of the papal secretary**



*Juramentorum liber venerabilis collegium reverendissimi domini scriptorum apostolicorum*. Latin manuscript in brown ink with headlines in red ink, on vellum.

[Rome, 2<sup>nd</sup> half 18<sup>th</sup> c.]. Folio (365 x 240 mm). [12] leaves (first and last leaf blank).

One full page miniature in blue of the crossed Jesus with the mourning woman (235 x 180 mm) and 4 smaller miniatures of the evangelists (86 x 67 mm), also all in blue.

Brown calf, tooled in gold. On the covers at the edges a border of a greek key and pearl roll. A Second border of a double fillet with rosettes on the corners. The space between filled with large curly flower and leaf tools with in the 4 middle parts a grotesque and in the corners a vase. Central an oval ornament surrounded by leafwork tools, crowned by the papal tiara flanked by the keys of Petrus. Around the central oval the text "JURAMENTORUM LIBER" and horizontally in the centre the text "VEN. COLLEGIUM R.R. D.D. SCRIPTORUM APOSTOLICORUM". Flat spine with a vineyard roll. Board ends with a hatched roll. Marbled end leaves. Edges gilt.

€ 5.000

The manuscript opens with a large miniature of Jesus hanging on the cross, followed by excerpts of the four Evangelia (John, Luke, Matthew and Mark), each starting with a miniature of the evangelist and his attribute. After these follow the oaths for the different types of scribes at the Papal secretary: Rescribendarius, Computator, Auscultator, Scriptor und Cappellanus, and finishing with the "Juramentum de non relaxando partem aliquam taxae pro scriptura literarum Apostolicorum debitae".

Apparently the procedure was that the excerpts of the Evangelia were read aloud, and than the new scribe had to read his oath, which all finish with "Sic me Deus adjuvet et haec Sancta Dei Evangelia".

The binding is made in Rome by a papal bookbinder. It is made by the same bookbinder who made bindings for Pius VI (1775-1799), which are listed and depicted as no 266 & 267 in the exhibition of 1977 in the Vatican.

**-Literature:** cf. *Legature Papali de Eugenio IV a Paolo VI. Catalogo della mostra. Biblioteca Vaticana*, 1977.

**-Condition:** Boards a bit rubbed; else a very fine copy.

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1764

**Armorial bindings by the Bloemenbinderij in The Hague**  
**Very rare military manuscripts with beautifully**  
**watercolour coats of arms of Willem V, in**  
**-From the collection of Hugo Willem Bosscha-**



"Naamregister militair 1764, id. 1765, id. 1766". Manuscripts in brown ink with lists of officers in red ruled tables. Each volume with an elaborately coat of arms of the stadholder Willem V in watercolour.

Den Haag?, 1764-1766. 3 volumes. 8<sup>vo</sup> (218 x 135 mm). 1) Coat of arms, title page, 2 leaves index & 99p.; 2) Coat of arms, title page, 2 leaves index & 104 p.; 3) Coat of arms, title page, 3 leaves index & 106p.

Brown calf gold tooled and marbled in 2 patterns. On the covers a broad double border composed of various decorative tools, the 1764 volume with a composed centre piece, the other 2 volumes with the coat of arms of William V of Orange. Spines with 6 raised bands and red title label, uniformly gold tooled. Comb marbled end leaves. Edges gilt and simply gauffered. (Bound by the "Bloemenbinderij, The Hague).

€ 3.900

Very rare and remarkable first volumes, of probably a much longer series. We only could trace 1 other volume (1767) in the Legemuseum. The volumes were part of the "Stadhouderlijke secretarie", which was dissolved in 1795 and the books dispersed. Very interesting volumes, which give an overview of the military officers in The Netherlands. On p. 83 of 1764 "vaandrig J.G. Stedman" is mentioned, who went in 1772 on a military expedition to Suriname, and is the author on the famous *Narrative of five years*.

**-Provenance:** 1) Stadholder secretary; 2) **Hugo Willem Bosscha** (1904-1979), Dutch collector. His small but exquisite library was anonymously sold at auction by Beijers in Utrecht, 11 March 1980 as lot 128.

**-Literature:** Louis Sloos, *Gewapend met kennis*, p.178-179; Jan Storm van Leeuwen, *De achttiende eeuwse Haagse boekband* p. 331-334; Idem, *Dutch Decorated Bookbinding*

Ila, p. 174 mentions this copy; Piet Buijnsters, *Geschiedenis van de Nederlandse bibliofilie*, p. 196-198.



**-Condition:** Head of the spine of vol 1766 damaged, and upper joint som cm spitting; Else a marvellous set in very rare high quality Dutch armorial bindings.

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**1768 Lacework imitating roll**  
**No copy of this edition in BnF**



**Sanadon, Nicolas.**

*Prières et instructions, pour bien commencer & bien finir la journée.*

Paris, Ch. Pierre Berton (imprimerie Chardon), 1768. Nouvelle édition augm. 12<sup>mo</sup> (172 x 100 mm). XII, 588 p.

Red morocco, gold tooled. On the covers a border of a broad basket and shell roll. Spine with 5 raised bands, green label in compartment 2. The other compartments with a small fleuron surrounded by small tools. Board edges and turn ins with a decorative roll. Spiral marbled end leaves. End bands of green and white silk, green ribbon marker. Edges gilt.

€ 300

The roll which forms the lacework border is possibly roll 61 in Barber, without an ascription to a bindery. This roll was popular and several close variations are mentioned.

This edition not in BnF and not in WorldCat. The editions mentioned there for 1768 have a different pagination and don't mention Chardon as printer.

**-Literature:** Barber, *The Rothschild bequest at Waddesdon Manor I*, p. 448.

**-Condition:** Some minor small damages to the binding; A very fine copy.

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**1773 Bound by the Leiden Carnation Bindery**



**Hartingh Comans, Marinus Quintinus.**

*Specimen juridicum inaugurale de jure fructuum [...] ex auctoritate rectoris magnifici Dionysii Godefridi van der Keessel [...] pro gradu doctoratus, summisque in utroque jure [...] ad diem V. Julii MDCCLXXIII.*

Lugduni Batavorum [Leiden], apud Joannem le Mair, 1773. 4<sup>o</sup> (272 x 210 mm). 44, [4] p. (last leaf blank).

With an engraved title vignette and engraved coat of arms of Willem V.

Mottled calf, tooled in gold. On the covers a double border of a broad vegetal roll. In and on the corners of the inner border a fleuron. In the centre a large lozenge shaped ornament composed of several floral tools and stars. Spine with 5 raised bands and in the compartments fleurons. Edges with a vegetal roll. Endleaves of large pattern decorated paper. Edges gilt. [Carnation bindery, Leiden].

€ 800

A very nice example of an 18th c. luxury bound dissertation on large paper. Especially beautiful are the endleaves of a multicoloured large flower pattern chintz paper. The Leiden Carnation Bindery was active between 1768 and 1779.

**-Provenance:** Ex libris of mr. W.C. Baert de Waarde on upper pastedown.

**-Literature:** Storm van Leeuwen, DDB IIa p. 338-347. Used tools: Rolls II, VIII; Tools 1, 3, 8, 31, 73; and one unknown roll and one unknown tool.

**-Condition:** Corners a bit bumped; spine ends damaged and spine slightly rubbed; else a very fine copy.

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**1777 Binding by Jan Dane's 'Satisfactie Bindery' one of the 39 copies for the leading citizens of Goes attending the Satisfactie Banquet in 1777**



**Spiegel, L.P. van den.**

*Historie van de satisfactie, waar mede de stad Goes en het eiland Zuid-Beveland zich begeeven hebben onder het stadhouderschap van Prins Willem van Orange in het jaar 1577.*

Goes, Jacobus Huysman, 1777. 8<sup>vo</sup> (208 x 126 mm). XXIV, 414, [2] p.

With the handcoloured engraved coat of arms of Goes ['Fortissimum Concordia'] on the printed title by S. Fokke.

Marbled calf, gold tooled, On the covers a border of a decorative roll, with in the corners fleurons. Central a plate with the coat of arms of Goes. Spine with 5 raised bands. Red label in compartment 2, the other compartments richly gilt. Board edges with a decorative roll. End bands of red and white silk. Marbled end leaves. Edges decorated with a varying diagonal pattern in red.

€ 1.250

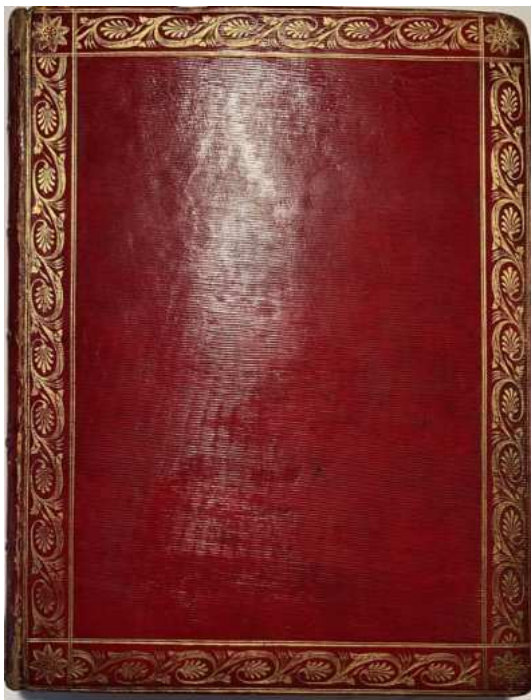
One of the 39 luxury copies on heavy paper. "On 22 March 1777 the City of Goes on the Island of Beveland celebrated its formal transition -satisfactie- to the side of the States 200 years earlier (22 March 1577), thereby following in the footsteps of Vlissingen in 1772 and Middelburg in 1774. A banquet was organized for 39 leading citizens of the city. They each were given a copy of a book having to do with this 'satisfactie', executed in marbled calf with a frame on the covers composed of a baroque roll of foliage and a newly cut baroque block of the Goes coat of arms in the middle". (DDB). All those copies were printed on heavy paper, with a coloured title page and uniformly bound by the Middelburg bookbinder Jan Dane. The coat of arms of Goes was cut for this occasion, and later used on the school prize bindings. There was also a printed dedication added at the beginning, which is unfortunately cut out in our copy.

**-Literature:** Storm van Leeuwen, DDB Iib, 4.2.11 Jan Dane and his Successors, pp. 641 - 672, pp. 655 -657 specifically on Van de Spiegel and the 'Satisfactie' Bindings'; Haitsma / Mulier, van der Lem, 455c; Spoelder, Prijsbanden, 562 [Goes3]; Ruud Paesie, article in 'PZC', 5 jan. 2013.

**-Condition:** Printed dedication cut out; A very fine example of one of the 39 luxury copies bound by Jan Dane.

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**1780 In sumptuous bindings by Lefebvre  
Monumental erotic Hancarville edition**



[d'Hancarville, Baron Pierre-François Hugues, called].

*Monumens de la vie privée des douze césars, d'après une suite de pierres gravées sous leur Règne.*

A Caprées, chez Sabellus (Nancy, Leclerc), 1780. 4<sup>to</sup> (260 x 195 mm). XII, 196 p.

With frontispiece and 50 plates with engraved médaillons.

**[Bound uniformly with:]** *Monumens du culte secret des dames romaines, d'après une suite de Pierres gravées sous leur Règne; Pour servir de suite à la vie des douze Césars.*

A Rome, de l'imprimerie du Vatican, 1790. (engraved title page 1787). [II], 16, 98 p.

With engraved title page and 50 numbered engraved plates (mostly printed on papier bleuté.)

Straight grained red morocco, gold tooled. On the covers a broad border of a palmette roll and rozettes in the corners. Spine with 5 half raised bands. Title in compartment 2, the other compartments with a temple tool. Board edges and turn ins with a decorative roll. Double end bands of pink and white silk. Pink ribbon markers. Marbled end leaves. Edges gilt. (Signed at the tail of vol. 1: "REL. P. LEFEBVRE")

€ 2.000

The scandalous side of the love life of the Romans depicted in cameo's. It is based on an earlier work, *Veneres et Priapi uti observantur in gemmis antiquis*, first published in Naples about 1771. The cameo's are probably invented by the author, in the words of Quérard, "in this book the author tries to present the fruits of his libidinous imagination as antique treasures".

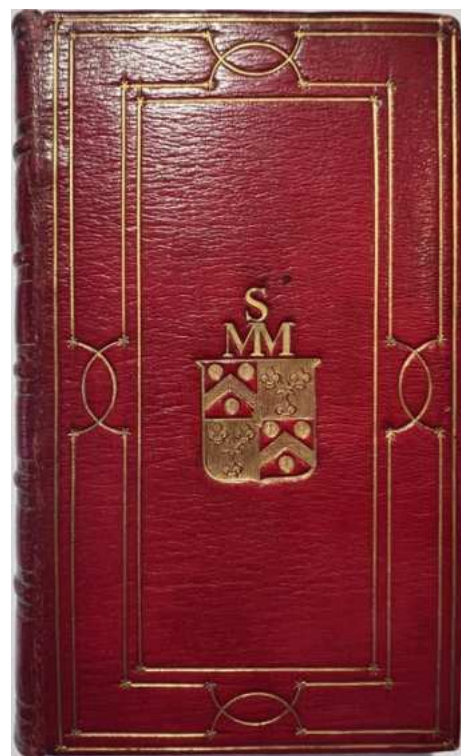
The first part of 1780 is the first issue of the first edition with the title printed in 11 lines, the second work is a re-impression of the 'Vatican' edition. In May 1815 and September 1826, this book was condemned by the Royal Court of Paris.

**-Literature:** *Eros au secret*, 157; Barbier III, 349/50; Bibliographie clérico-galante 107 (other ed.); Biblioteca Arcana 357; *Bilderlexicon* II, 488; Brunet III, 1874; Caillet 4959 (ed. 1786, planches 'spintriennes') and 4960 (ed. 1784); Cohen-Ricci 474-5; Conlon 80:1163; Drujon, Catalogue des ouvrages condamnés 267; *l'Enfer de la Bibliothèque Nationale* 342 (8vo ed. 1782) and 914 (ed. 1784); Gay-Lemonnyer III, 1309; Graesse IV, 595; Hayn, *Bibliotheca erotica et curiosa* 384 and 386; Hayn-Gotendorf III, 59-65; Lewine 233 (II ed. 1784); Pia 1998, 954; *The Private Case* 855 and 859 (ed. 1784); Rose 3079 and 3081 (ed. 1784); Quérard IV, 23; Sander 893/4.

**-Condition:** Continuously slightly browned and stained; printing failure on the first prelim leaf of vol. 2; Corners a bit bumped and joints a bit rubbed; Else a fine copy on a sumptuous signed binding.

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**1786 English armorial binding by Henry Walther  
The copy of Mark M. Sykes**





**Guisse, Mademoiselle de [Louise-Marguerite de Lorraine, princesse de Conti].**

*Les amours du Grand Alcandre, par Mlle de Guisse; suivis de pièces intéressantes pour servir à l'histoire de Henri IV.*

Paris, Didot l'Aîné, 1786. 2 volumes. 12<sup>mo</sup> (166 x 96 mm). [IV], 251, [1] p. +folding table "Réunion des trois races des rois de France"; [IV], 297, [3] p. + folding table Généalogie de la maison royale de France".

Straight grained red morocco, gold tooled. On the covers a broad border of 4 fillets, intertwining in the middle, with stars on the corners. Central a coat of arms under the initials SMM (Mark M. Sykes). Spine with 5 raised bands bordered by a double fillet. Title and volume number in compartment 2 and 3, year at the foot. Board edges and turn ins with a fillet. Green end bands. Marbled end leaves. Gilt edges. (Signed, ticket on fly leaf: "BOUND. BY H. WALTHER").

€ 1.250

Printed on wove paper, complete with the often missing 2 folding tables. The first edition appeared in 1651 in Paris by Guillemont under the title *Histoire des amours du Grand Alcandre*. Over the authorship is still discussion.

**Henry Walther** (ca. 1775-1815) German-born bookbinder who moved to London and worked with J. Baumgarten, after whose death he set up his own bindery in the Strand. He produced high-quality bindings, and was one of the leading English bookbinders.

**-Provenance:** -1) Colonel Thomas Stanley (1749-1818) according to a note from Sykes "MMS 1813 bought at Coll Stanleys Sale £ 2.12.6", the sale was 30 April 1813 by Evans -2) Supralibros of Mark Masterman Sykes (1771-1823). English collector whose important library was sold in 1824; -3) With the armorial bookplate of "Viscount Birkenhead" with the motto "Faber meae fortunae", which belongs to Frederick Edwin Smith (1872-1930). He was a powerful British Conservative politician and a personal friend of Winston Churchill. He was titled Viscount in 1921.

**-Literature:** Gay- Lemonnyer I, 171; Barbier II, 739; **-On Sykes:** Seymour de Ricci, *English Collectors of Books & Manuscripts*, p. 95-96; Quaritch, *Dictionary of English Book Collectors*, p. 277 ff. **- On Col. Stanley:** Semour de Ricci p. 88, Quaritch p. 267 ff.

**-Condition:** Spine head of volume 1 a bit damaged; Else a very fine copy in a signed binding and very good provenance.

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**1790 Highest luxury mosaic binding from 1754 with paintings behind mica**



*Les Bygarrures de Cythère ou Les caprices de l'amour. Étrennes galantes sur les airs connues et choisie.*

Paris, chez Jubert doreur, [ca. 1785-1790]. 24<sup>mo</sup> (105 x 60 mm). [II], p. 1-12, [28 p.], p. 13-24.

With 12 galant engravings by Dorgez.

Blank calf, with a complex mosaic of red and brown morocco, gold tooled and many paintings behind mica all showing love symbols. Spine with 5 raised bands, the compartments with onlaid mosaic. Compartment 2 bears the text "Annee 1754". Pink silk end leaves. With a polygonal mirror on the upper paste down and a silk wallet on the lower paste down. Edges gilt. In modern perspex slipcase. (Reimboitage).

€ 4.900

A simply ravishing mosaic binding of the highest quality dating from 1754, as was usual for the king and the high court in those days. It was reused in the late 1780's to contain a very rare galant éternne songbook, provided with a mirror and wallet for love billets as was the use in that time.

Three other copies we could trace on Worldcat (Coburg, BnF, BL), these are bound with a calendar leaf for the years 1787 and 1790. In our copy no calendar leaf is present.

We found to less prove to ascribe the binding with certainty to a definite binder, but it has certainly the quality of a Derome or Dubuisson binding.

**-Provenance:** With the morocco ex libris of Kylian Fritsch.

**-Literature:** Grand-Carteret, *Les Almanachs français*, n° 841 (pour l'année 1787). Savigny de Moncorps, *Almanachs illustrés du XVIIIe siècle*, n° 77. Cohen/de Ricci, *Guide de l'amateur de livres à gravures du XVIIIe siècle*, col. 36; **-For the binding:** cf. Tenschert, "à compartiments", no 85 and Barber, *The James A de Rothschild bequest at Waddesdon Manor*, nr. 576.

**-Condition:** Some unobtrusive small defects to the binding; Mirror oxidysed; A very desirable object in all senses.

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**1793 Bound in the leather publishers binding  
Superb Bodoni print**



**Longinus.** *"Peri hypsous" De sublimitate.*

Parmae, in aedibus palatinis typis Bodonianis, 1793. Large folio (436 x 295 mm). [II], XXVIII, 113, [1] p., 1 blank leaf, 89, [1] p.

Light brown sheep, sprinkled in red and dark brown, with a broad red onlaid border bordered by a leaf tip roll and fleurons in the edges. Spine with 6 raised bands, red and black label in compartment 2 and 3, the other compartments with a central rosette. Inner dentelle. Colourful marbled end leaves. Edges gilt.

€ 3.000

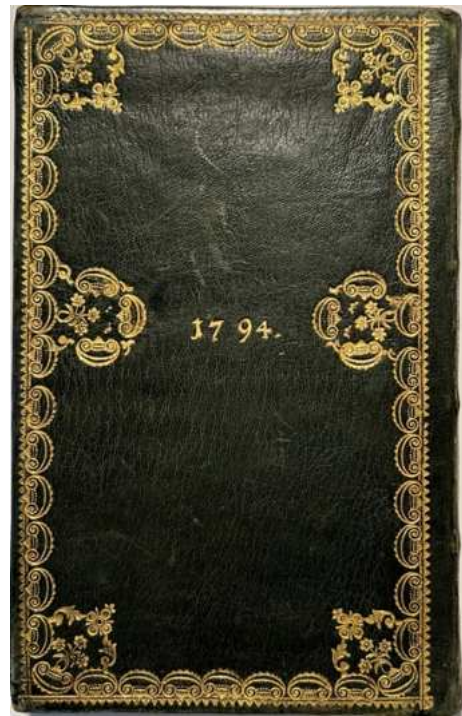
First edition, on royal folio laid paper (watermark FP) of a total of 115 copies (Brunet) in it's publishers binding. Later in the same year appeared an edition with other types in quarto. It contains first the Greek text in the beautiful Bodoni type and is followed by the Latin translation. This copy with the preface (I-XXVIII) to pope Pius VI, which was removed from many copies after the French invasion.

**- Literature:** Brooks 507; De Lama II p. 88; Brunet III, col. 1152; Giani, Cat. 44.

**-Condition:** Partly a small stain in the upper margin, especially in the dedication leaves; Board edges rubbed; Several small not very disturbing damages on the covers; Beautifully printed copy in it's publishers binding.

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**1794 A late baroque personified German binding  
Manuscript prayer book**



"Gott ist die reinste Liebe. Mein Gebeth und meine Betrachtung". Prayer book in German "Kurrent" writing.

[Southern Germany], (1794). 8<sup>vo</sup> ( 188 x 108 mm). [IV], 73, [1] p.

With a washed in frontispiece and title page.

Green morocco, gold tooled. On the covers a border composed of drawer handle tools and in the corners and halfways flower and small bird tools. In the centre on the upper cover the initials "E.F." and on the lower cover "1794". Flat spine completely filled with horizontal decorative rolls. End leaves of cotton paper. Pink ribbon marker. Edges gilt.

€ 600

Nice example of a German late baroque binding, typical for the genre of handwritten prayer books with on the frontcover the initials of the owner and on the backcover the date. This copy has a remarkable washed ink frontispiece and title page, which together mak a very pleasant opening.

**-Condition:** A very fine copy.

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**1797 A Viennese Etruscan style binding**



**[Lauber, Joseph].**

*Denkmahl der Vaterlandsliebe und Fürstentreue.*

Wien, Thad. E. v. Schmidbauer u. Komp., 1797. 8<sup>vo</sup> (20 x 125 mm). [VIII], 476, 122 p.

With an engraved frontispiece and title page by **Jos. Stöber** and 8 handcoloured engr. of soldiers in uniform and a seal.

Calf, marbled and stained in different patterns, and gold tooled. On the covers a broad border of different rolls with in the centre in an oval border 2 different warriors. Flat spine divided into 5 compartments, richly gilt and with red title label. Board edges and turn ins with a decorative roll. Marbled end leaves. Green ribbon marker. Edges gilt.

€ 1.500

A rare example of a so called Etruscan style binding. This one not signed, but should possibly be located in Vienna. As often the case with stained leather, also here damage due to the acid staining. The Etruscan Binding was invented by Edwards of Halifax in England at the end of the 18<sup>th</sup> century, and inspired on the drawings on Etruscan vases, that were shown i.a. in the publications of Sir William Hamilton.

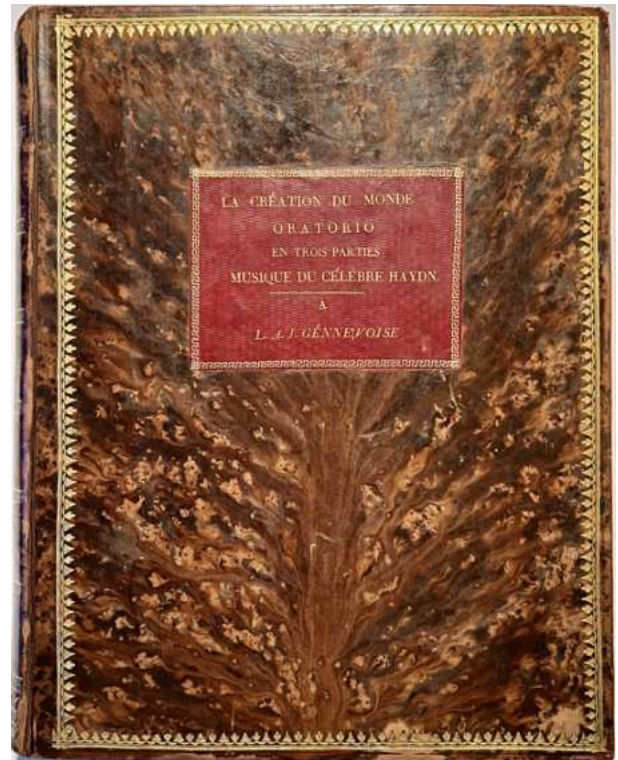
**-Provenance:** In pen on title page "A. v. Geusau".

**-Condition:** Dark staining in the covers and the spine partly faded away; Else a very fine copy of a rare Etruscan style Viennese binding.

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**19<sup>th</sup> CENTURY**

**1800 In a beautiful tree marbled dedication binding  
First French edition of the orchestral score of  
Haydn's *Schöpfung***



**Haydn, Joseph.**

*La Création du Monde. Oratorio en trois parties. Traduit de l'Allemand, mis en vers français par Joseph A. Ségur. Arrangé pour être exécuté au Théâtre des Arts, par D. Steibelt (Exécuté le 3 Nivose an 9<sup>e</sup>) (1801. V.S.T.). Prix 48<sup>f</sup>. Plate no. I.*

Paris, Erard, Lyon, Garnier, [1800]. Folio (335 x 260 mm). [III], 324 p. engraved music, [26] p. manuscr. music ("Choro"), 4 p. (Tromb.), 4 p. (Contra Fagotti) engr. music.

With an engraved title page (Billet sculp), frontispiece by Choffard after Raphael and an additional engraved portrait of Haydn by L. Benoist with the imprint of Janet & Cotelte.

Beautiful treecalf, gold tooled. On the covers a border of a decorative roll and on the front cover a large red morocco shield "La création du monde oratorio en trois parties musique du célèbre Haydn - a L.A.J. Génèvoise". Flat spine divided by rolls in 7 compartments. Edges coloured yellow. In its pull off case decorated with marbled paper.

€ 2.500

First edition of the French orchestral score, in the same year as the first Vienna edition. The première in Paris was on 24 December 1800 (3. Nivose IX) under the direction of Daniel Steibelt. Napoleon was present here, and at his request the final chorus was omitted. This might explain why it lacks in the printed score, but in our copy the final chorus is added in manuscript. A printed separate Trombone and Contra fagotti part is bound up, which occurs in only a few copies. Hoboken points out that the date "le 3. Nivose an 9e" on the titlepage should be read as 1800 in the Vienna Style of dating and not as 1801.

A manuscript index of the parts is on the upper fly leaf.

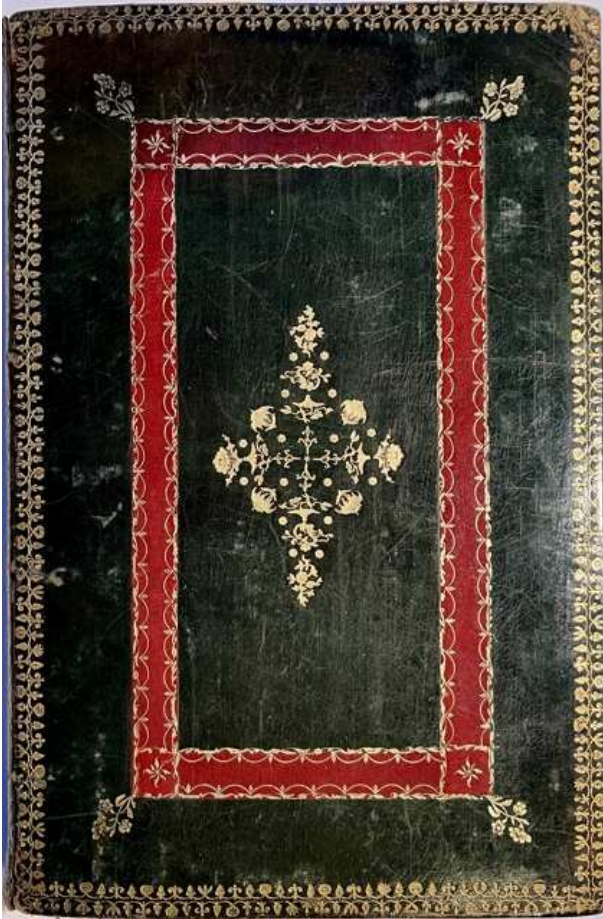
**-Provenance:** L.A.J. Génnevoise. The only thing we could find is that he was a basso singer. The binding was made as a presentation copy to him.

**-Literature:** Hoboken II, XXI, 2a; RISM A I, H 2524.

**-Condition:** Box some wear; Damage to the title page due to the removing of a paste over impressum; Else a very fine copy of this rare score.

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### 1802 Bound by the Rotterdam Bosch Bindery a Dutch luxury genealogy of the highest rank



#### Scharp, Jan.

"Familie-aanteekeningen van verscheidene eeuwen betreffende het geslacht Scharp. En andere daar mede van tyd tot tyd verzwagerde familien. Tot zijn eigen genoegen en tot nut zijner afstammelingen verzaameld en in orde gebragt. A° 1802."

Manuscript in black ink, calligraphed by **Hermannus Ormel** in 1804. XXVI, 154, [2] p.

With an allegorical washed ink frontispiece signed "**C: Groeneveld** delijn, Rotterdam 1803", 7 portraits and historical plates in washed ink and 19 coats of arms embedded in marvelous bright colour gouaches partly heightened with egg shell of marble monuments. Title page and half titles within a multicoloured border. Illustrations protected by a blue paper leaf.

Green calf, tooled in gold with red morocco onlays. On the covers 2 frames composed of decorative rolls, the inner with a broad red morocco onlay. Central a large ornament composed of several tools. Flat spine with a large red morocco onlay on which the title, bordered by decorative rolls and tools. Board edges and turn ins with a decorative

roll. Green end bands. Marbled end leaves. Edges gilt and simply gauffered. [**Bosch bindery, Rotterdam**]. In a modern protective box.

€ 14.500,-

This manuscript comprises the genealogy of the originally Scottish Scharp / Sharp family and its connected branches (Roithan, Knoll and Ihle), dating from 1390 till 1802, which came via Austria to Holland. It is compiled by the famous Dutch church minister Jan Scharp (The Hague 1756 - Rotterdam 1828), to prove his noble pedigree for himself and his offspring. He wrote his own extensive biography on p. 47-75ff., followed by a washed ink drawing of a silhouette portrait of himself and his wife.

It starts with an interesting long introductory justification about the reason for making this genealogy. He states that it should not be regarded as hypocrisy and pride (III-XXI).

The first section is "Eerste geslachtsregister van Jan Scharp, behelzende de familie Scharp" (1-87). Separately dealt with are the Italian branch (Scarpi), the German branch (Scharpff) and the English branch (Sharp). It is illustrated with portraits, historical events and coats of arms of the most famous forefathers: Joannes Scharpius Oxoniensis (ca1390, first attested member of the dynasty), Fra Paolo Scarpi (1552-1623), author of the History of the Council of Trient (1619), friend of Gallilei, Francis Bacon and William Harvey. "The most reverend father in God James Sharp" archdeacon, murdered by the Puritans in 1679, "The most reverend father in God John Sharp", archdeacon of York (1650-1713). The second section deals with the Engelcke family (89-119). The third section deals with the families Roithan, Knol and Ihle (122-152).

**-Jan Scharp** (1756-1828) was a very active church minister who wrote a lot of theological and historical treatises. His album amicorum is kept in the Royal Library (KB) Den Haag. In *Het Nederlands patriciaat 3* (1913) p. 348ff is mention of a Scharp family, this however seems to be a complete different branch, with different coats of arms.

**-Cornelis Groeneveld** (fl. 1795-1813) was a miniature painter and draughtsman. In 1811 he painted the arrival of Willem I in Scheveningen.

**-Hermanus Ormel** (1768-1845) was a schoolmaster, who did incidentally calligraphical work.

The very high quality binding is made by the Rotterdam Bosch Bindery, which was active from 1767-1802.

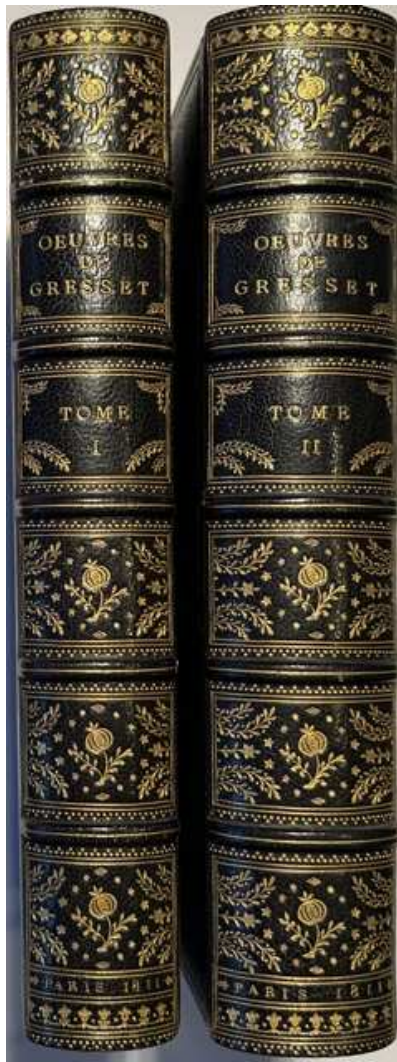
**-Literature:** DDB Ila, p. 453-463

**-Condition:** Binding some unobtrusive rubbing; else a very fine copy.



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**1811 Bound by Bedford, on the finest paper with the engravings "avant la lettre" Major Abbey copy**



**Gresset, Jean Baptiste Louis.**

*Oeuvres.*

Paris, Ant. Aug. Renouard (imprimerie P. Didot l'Aîné), 1811-1810. 3 parts in 2 volumes. 8<sup>vo</sup> (201 x 120 mm). lxxij, 383, [1]; [IV], 444; [IV], viij, 120, [4] p.

With frontispiece portrait of Gresset and 8 engravings avant la lettre after **Moreau le Jeune**, 7 by Simonet and 1 by de Ghendt, dated 1809-1811.

Dark blue crushed morocco, gold tooled. On the covers a triple fillet. Spine with 5 raised bands, title and volume number in compartments 2 and 3. The other compartments with a fleuron surrounded by stars and leaf tools, date at the tail. Board edges and turn ins with a decorative roll. Double end bands of green, yellow and red silk. Marbled end leaves. Edges gilt. (Signed on turn ins: "BOUND BY F. BEDFORD").

€ 1.200

Large paper copy on vélin satiné (the best paper of the 4 issues), with the engravings on wove paper avant la lettre. Bound by possibly the best binder in England, from the mythical Major Abbey collection, which makes it a very desirable copy.

**Jean-Baptiste-Louis Gresset** (1709-77) is best known for the first work here, the mock-heroic poem "Ver-Vert," which tells the story of a talented parrot, the pet of a convent who

has learned to repeat prayers and other pious phrases. Its owners take the pet to another convent to show off the bird's prowess, but during the journey, the parrot picks up startling new vocabulary and arrives cursing and swearing, much to the consternation of the nuns who brought it. The accompanying illustrations by Moreau le jeune illustrate with considerable charm the parrot's fall from grace. **Antoine-Augustin Renouard** (1765-1853) was known for his collaborations with Moreau le jeune and other talented illustrators, and for issuing his books in varying levels of luxury. **Francis Bedford** (1800-1884) was one of the major London bookbinders in the 19<sup>th</sup> century. He set up his own shop in 1841.

**-Provenance:** From the library of the famous collector Major John Roland Abbey (1894-1969) with his engraved round bookplate. Manuscript annotation on lower fly leaves "J.A. 1260 27:4:1936", which refers to the Sotheby sale of 27 April 1936 of the F.L. James, Esq. collection, where Abbey bought the set for £6.

**-Literature:** Cohen-de Ricci, 463; Vicaire III, 1131.

**-Condition:** Plates a bit stained; Bindings some very small scratches; A very fine copy with great provenance.

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**1819 Italian silk binding with gold thread applications**



**Alfonso Messia.**

*Divizione alle tre ore dell' agonia di Gesù Cristo.*

Milano, Placido M. Visaj, 1819. (125 x 84 mm). 107, [1] p.

With woodcut frontispiece.

Crème silk. On both covers a border of elaborate gold thread embroidery and a central embroidered rosette. Flat spine. Green end leaves. Edges gilt.

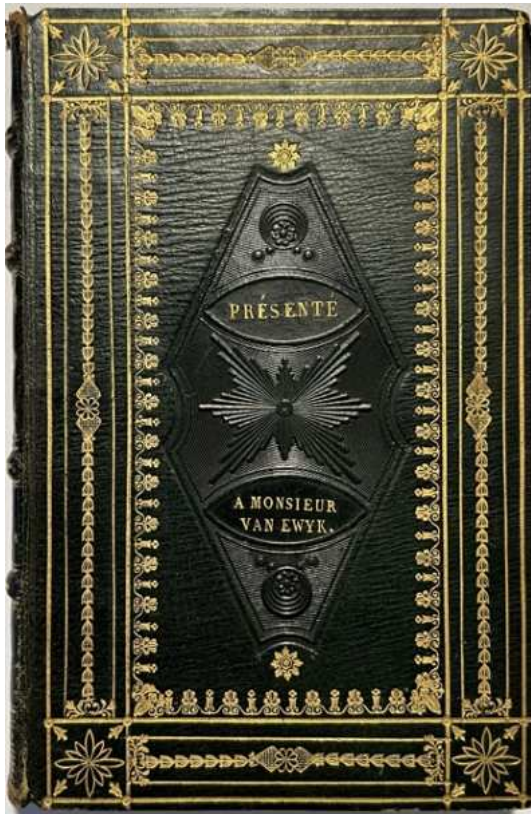
€ 750,-

**- Provenance:** Possibly from the library of Archduke Rainer von Österreich, Vizekönig von Lombardo-Venetien (1783–1853). (Ascription in catalogue 135, lot 546 of H. Tenner, 1981).

**- Condition:** A very fine copy.

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**1826 Bound by Deflinne**  
**Dedication copy of Victor Deflinne**



**Deflinne, Victor.**

*Contes moraux, traduits librement du Hollandais, de A. Loosjes, Pz. Tome premier.*

Bruxelles, H. Tarlier (imprimerie J.P. Voglet), 1826. viii, 203, [3] p.

With a lithographed frontispiece.

Green straight grained morocco, gold and blind tooled. On the covers a broad border of several rolls. In the central panel a lozenge shaped blind tooled plate with on the frontcover in gold "PRÉSENTÉ A MONSIEUR VAN EWYK." and on the lower cover "PAR VICTOR DEFLINNE". Spine with 4 raised bands, gold tooled. Decorative rolls on board edges and turn ins. Double end bands. Ribbon marker. End laves of pink silk. (Signed on tail of the spine "DEFLINNE R. DU ROI").

€ 295

Volume 1 (of 2) only. Very nice example of an early 19<sup>th</sup> century binding of the Deflinne bookbinders dynasty. A similar binding dedicated to king is in the Koninklijke Bibliotheek in Den Haag.

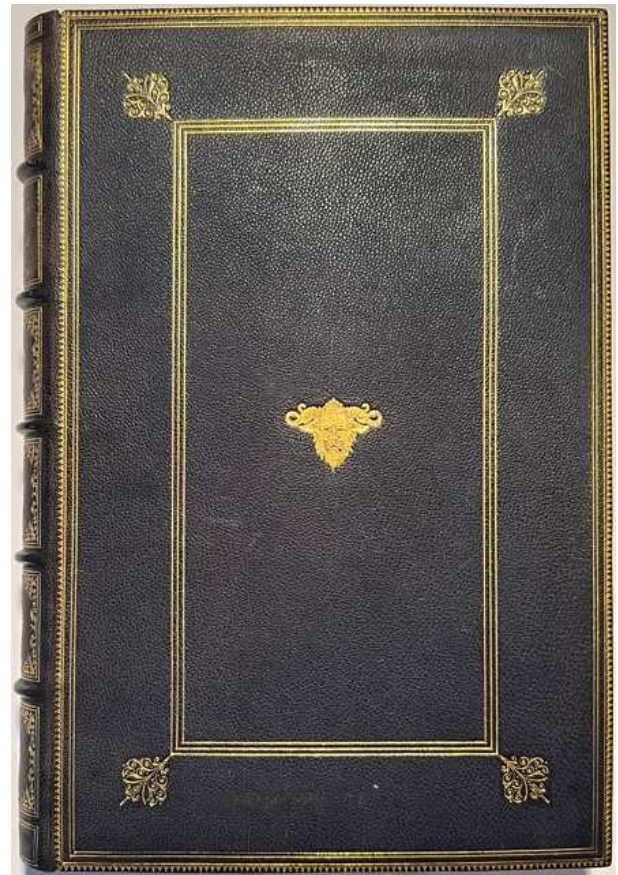
**-Proveance:** Van Ewyk

**-Literature:** cf. Storm van Leeuwen, *Vorstelijke boekbanden*, no. 107; cf. Sorgeloos, *Les Deflinne*, no. 87.

**-Condition:** Head of the spine damaged; 2 corners bumped; A bit warped.

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**1832 Bound by J. Schavye, relieur du roi**  
**An Elsevier curiosum: Meticulous drawings of Elsevier printer's marks by Renier Chalons**



**Chalons, Renier.**

"Recueil des principaux fleurons, vignettes et culs de lampe employés dans les éditions signées ou pseudonymes des Elsevirs."

Mons, 1832. 8<sup>vo</sup> (260 x 170 mm). Manuscript on paper with a frontispiece in watercolor, heightened with gold showing the Elsevier coat of arms, [93] text leaves in brown ink. Title page and 93 plates showing printer's marks & vignettes meticulously drawn in ink on thin china paper and mounted on stiff paper with the watermark "John Fellows 1810". 1 page of blue paper with mounted on it 2 oval drawings of a medal in ink on gold paper.

Blue-grey morocco, gold tooled. Covers tooled "à la Duseuil" with central a faun's head. Richly gilt spine with 5 raised bands, title in compartment 2 and "M.S. 1832" at the tail. Gold tooled board edges and turn ins. Comb marbled end leaves. End bands of grey and red silk, ribbon marker. Top edge gilt. In slipcase with marbled paper. (Signed with black stamp on lower end leaf: "J. Schavye relieur").

€ 1.250

Unique copy. An astonishing collection of drawings of printer's marks and typographical ornaments of Elsevier editions skillfully done by Chalons. Facing the drawings he gives precise references on the explanatory leaf opposite, sometimes with comments on the ornament or the copy (e.g. for an edition by Sulpice Sévère: "The copy on which I copied this vignette and which belongs to Mr Delmotte, presents a rather remarkable singularity [...]"). Enriched with 2 portraits on loose leaves: Mathieu Elzevier (anonymous lithograph) and R. Chalons (etching by D.-J. Desvachez, [c. 1900]).

**Renier Chalon** (1802-1889) was a numismat, photograph and collector. He made himself immortal by publishing a fake auction catalogue in 1840 containing only unique copies, *Catalogue de la bibliothèque du comte de Fortsas*, which completely turned upside down the European bibliophile world.

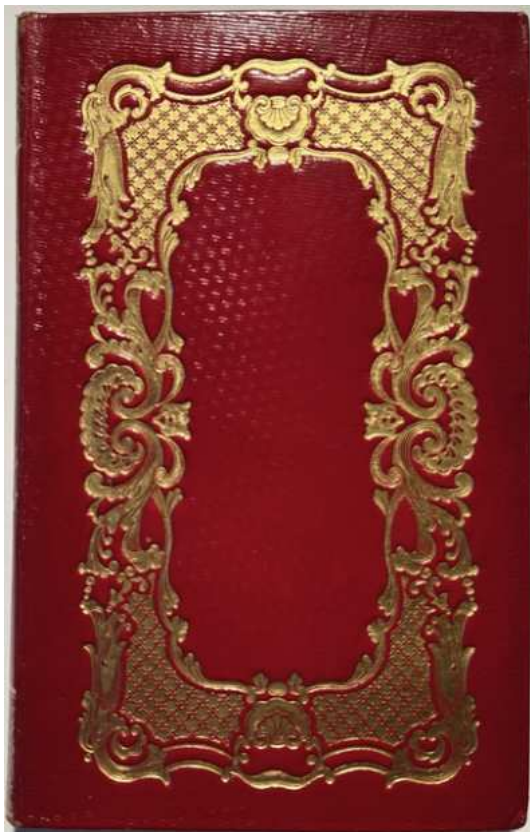
**-Provenance:** 1) With the engraved ex libris of Renier Chalon; 2) Initials M.S. at the tail of the spine.

**-Literature:** De Callataÿ & Sorgeloos 63 (citing our copy).

**-Condition:** Spine minimal discoloured; Slipcase some wear; An outstanding copy.

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**1839 Beautiful German Romantic binding from the library of Paul Hirsch**



**Spieker, Christian Wilhelm.**

*Andachtsbuch für gebildete Christen.*

Berlin, Carl Friedrich Amelang, 1839. Sechste Auflage. 2 volumes. 8<sup>vo</sup> (178 x 110 mm). XXIV, 408; VIII, 425, [1] p.

With 2 frontispieces and 2 steel engraved title pages after **P.C. Geissler** engraved by **J.A. Bühler**.

Patterned red morocco, gold tooled. On the covers a large neo rococo curly plate. Flat spines with rich romantic style tooling. Board edges and turn ins with a decorative roll. Watered silk paper end leaves. Green markers. Edges gilt.

€ 750

An outstanding example of German romantic binding in splendid condition from the collection of the famous binding collectors couple Paul and Olga Hirsch.

**-Provenance:** With the red leather ex libris of **Paul Hirsch (1881-1951)**. Notably famous is his large music collection, now in the British Library, but he also collected bookbinding together with his wife Olga (1889-1968). She also possessed

one of the largest decorated paper collections in the world, now also in the British library.

**-Literature:** *Lexicon des Ges. Buchwesens*<sup>2</sup>, III, p. 478

**-Condition:** In almost immaculate condition.

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**1843 In a luxury watered silk gold tooled binding**



**Roosbroeck, J. van.**

*Précis de l'ophthalmie des nouveau-nés.*

Bruxelles, De Mortier Frères, 1843. 8<sup>vo</sup> (192 x 120 mm). [VI], X, 159, [3] p.

Green watered silk, gold tooled. On the covers a border of a decorative roll and in the centre a rectangular composition of curly tools. Flat spine with title and a composition of curly tools. White end bands. End leaves of white watered silk paper. Edges gilt.

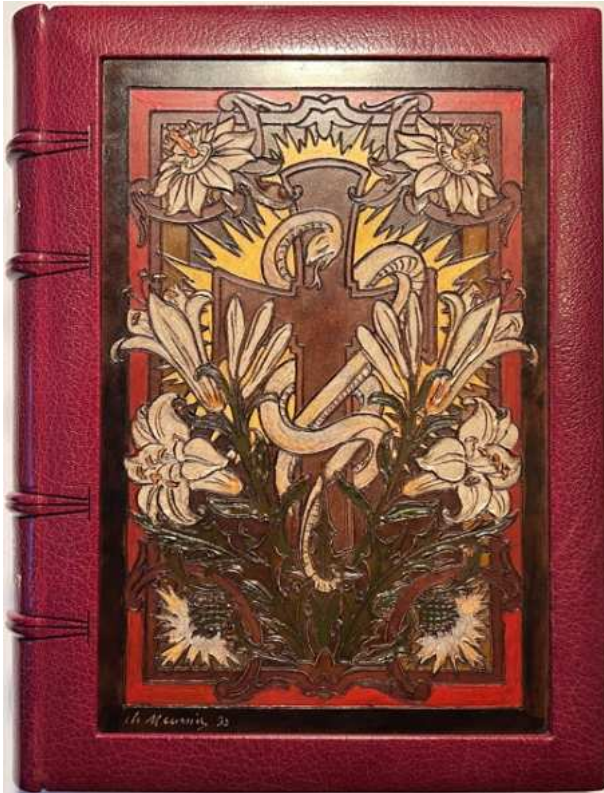
€ 500

**Jean Julien van Roosbroeck** (1810-1869) was the founder of ophthalmology at the university of Gent and the first professor in 1838. He also played an important role in the battle against the cholera epidemic of 1832. In working with soldiers he did essential research about so called "military oftalmie", a disease which dispersed in European armies after the return of the Napoleonic army in 1815 from Egypt. He published this book at his own expense, and sent it to several European heads of the state. This could be a good explanation for the luxury silk binding.

**-Literature:** UGentmemorie.be, online.

**-Condition:** Spine ends a bit worn; Else a very fine copy.

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20<sup>th</sup> CENTURY1908 Monumental "Lederschnittband"  
by Charles Meunier

## Lamennais, Félicité de.

*Paroles d'un croyant. Préface de Gabriel Séailles.  
Illustrations de Carlos Schwabe.*

Paris, imprimé (by Firmin-Didot) pour Charles Meunier, 1908. 4<sup>vo</sup> (335 x 245 mm). [IV], 191, [3] p. + 2 extra suites + prospectus bound in.

Dark red morocco, on the covers very large inlaid "Lederschnitt" panels, heightened with paint and gold. Doublure of "citron" morocco, with a frame in black and gold and crosses in the corners. Watered silk first end leave, followed by a pair of marbled end leaves. Green, red and yellow silk end bands with matching ribbon marker. Edges gilt. In a "chemise" of half dark red morocco and a marbled slipcase. (Signed on turn in: Ch. Meunier 1930 and on the panels **Ch. Meunier '30**).

€ 7.000

Issued in 166 copies, this is one of the 50 copies on vélin J. Perrogot Arches (no. 28), (after 4 unique copies and 12 (5-16) containing an original drawing of Schwabe.)

This copy comes with 2 extra suites: one of the etchings on vélin J. Perrogot Arches "avant la lettre", and one suite on vélin mince containing the borders, the end pieces and the rejected decorations.

Originally the first 16 copies were bound with all different "Lederschnitt" panels by Meunier. Later on Meunier bound some other copies of the luxury edition also in "Lederschnitt" bindings, maybe even improving the quality of the decoration, as with our copy is certainly the case if you compare it to older bindings on the same work.

**Charles Meunier (1866-1940)** was bookbinder, guildier and publisher. He had his apprenticeship i.a. with Marius-Michel

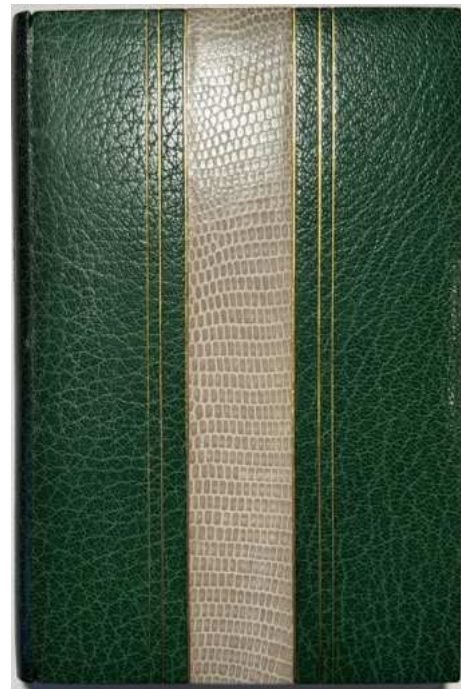
before opening his own workshop. He was a very prodigious binder who worked in many different styles and techniques, and introduced panels of enamel, bsculptured bronze and ivory in the frontcovers of bindings. Especially the mixing of old and modern styles was not always appreciated by his contemporaries. In 1920 he announced his retirement. His workshop was taken over by Conil and Septier.

**Carlos Schwabe (1866-1926)** was a Swiss painter and printmaker and belongs to the most important artists of the Symbolism movement.

**-Literature:** Duncan, *Art nouveau and art deco bookbinding*, p. 137-143 esp. ill. 178; Mahé II, 573; Carteret, IV, 231; Monod 6803.

**-Condition:** A fantastic copy in an exceptionally beautiful binding of Charles Meunier.

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1920 A real jewel of bookbinding perfection -Green morocco and lizzard mastery combined  
by Vladimir Tchékéroul

## Toulet, Paul-Jean.

*La jeune fille verte. Roman.*

Paris, Paul-Émile frères (imprimerie Chaix), 1920. 8<sup>vo</sup> (192 x 122 mm). [VI], 316, [2] p.

Green morocco with in the middle of the covers a 3 cm broad onaly of grey lizzard marked by 3 fillet lines ongoing over the board edges and turn ins. Flat spine with title in gold tooling. Paste down surrounded by a golt tooled fillet connecting the lines from the covers. Paste down and end leaf of combed paste paper. End bands of green and grey silk. Top edge cut flush, other edges cut rough, all gilt. In matching paste paper slipcase with green morocco edges. Original wrapper bound in (Signed on upper turn in: **TCHECKEROU**).

€ 2.900

First edition. One of the 30 copies of the *papier de tête*, japon français (no. 14), followed by 50 on green paper and 100 on papier hollande. Total issue 195 copies.



An undated binding [1952?] of the most exquisite Belgian bookbinder, **Vladimir Tchéckéroul** (1899-1992), showing in all the details the perfection he could reach in his metier. A real jewel of bookbinding perfection.

**-Literature:** M. Delvaux-Diercxens & P. Mouriau de Meulenacker. *Hommage à Vladimir Tchéckéroul 1899-1992*. Bruxelles, 1993.

**-Provenance:** 1) With the red morocco ex-libris of Dr. André Van Bastelaer, a Belgian bibliophile; 2) This copy at auction in 2010 at Ferraton.

**-Condition:** Spine minimal discolored; In almost perfect condition.

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**1929 In an Art Deco binding by Hubert Beenkens  
With eroticizing etchings by Arthur Greuell  
dedicated to Edmond Grégoir**



**Deauville, Max.**

*Les contes Persanes.*

Liège, J. Mawet (text printed by J.-E. Goossens, etchings by Van Campenhout, Bruxelles), (1929). Large 4<sup>o</sup> (330 x 255 mm.) 53, [3] p.

With 10 eroticizing Art Deco etchings, 2 extra suites and an original ink drawing by **Arthur Greuell**. Title page printed in green and black, initials and tailpieces printed in green.

Light grey box calf with a horizontal ongoing green morocco zigzag band with onlaid larger and smaller dots in palladium, bordered by black morocco strip. Flat spine with title in palladium. Broad turn ins with in the corners triangular onlays of green, black and palladium morocco. Endbands of green, black and grey silk. Grey end leaves. Ribbon marker of green silk. Top edge gilt, other edges uncut (Signed in black on turn in "**H. BEENKENS & FILS REL.**"). In the original half cloth protecting box.

€ 1.500

One of 5 HC copies, Enriched with a large original washed ink drawing. (not of one of the 10 etched plates) with a dedication in pencil "à Mr Edmond Grégoire en souvenir de la plaisante collaboration Ch. Greuell".

Issued in 111 copies, this is one of the 5 copies "hors commerce" for the collaborators numbered A-E, this is copy D "imprimé pour M. Edmond Grégoir" on Montval mince paper. In this copy 3 states of the etchings are present: The final 3<sup>rd</sup> state of the plates, all signed in pencil, between the text leaves and at the end the 2 extra suites of the 1<sup>st</sup> and 2<sup>nd</sup> state, also all signed in pencil. All the plates with a protecting leaf with printed title.

Arthur Greuell (1891-1966) was an accomplished Belgian portrait painter and book illustrator who almost exclusively portrayed woman. He studied at the Academie des Beaux-Arts in Brussels from 1905 to 1909 and his work was exhibited at the Paris Salon, Salon des Artistes Independants and the Salon des Tuileries. He was influenced by Van Dongen.

The Brussels bookbinder **Hubert Beenkens** (1867-1940) started as a pupil of Claessens and went on as guildier with Samblanx-Weckesser. He founded his own workshop in 1895. In 1925 he took over the workshop of Paul Bosquet (1856-1942), who had succeeded the grand maitre Paul Claessens, and took over his workshop and materiel in 1910. His son Antoine Beenkens (1899-1978) starts working with Hubert and takes over the workshop later. Beenkens was one of the first Belgian bookbinders to introduce the Art Deco style.

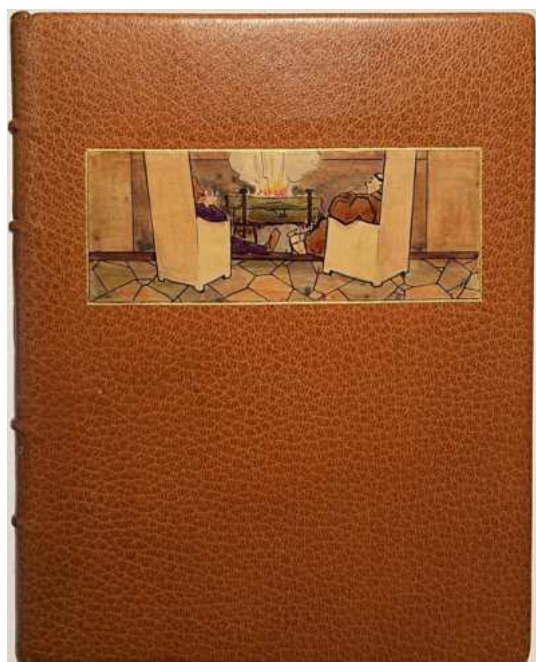
**-Provenance:** **Edmond Grégoir** (1869-1939) Director of the J.-E. Goossens press, founder of the *Cercle typographique de Bruxelles*.

**-Literature:** *Allgemeines Künstlerlexikon* LXI, 496.; cf *Livres Art Déco*, Reims, no. 6; cf. *La reliure en Belgique aux XIXe et XXe siècles*, no. 120.

**-Condition:** Box calf very slightly soiled; a desirable copy in a beautiful Art Deco binding.

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**1929 In a "Reliure parlante" by E. Berthet  
One of 23 copies on Japan**



**Gebhard, Émile & Jacques Touchet (ill.).**

*Le mariage de Panurge.*

Paris, André Plique & Cie (printed by Ducros et Colas), (1929). 4<sup>o</sup> (239 x 185 mm). 86, [6](last leaf blank); [2] (=title page suite) and 18 plates.

With 18 witty pochoir coloured illustrations in the text of Jacques Touchet.

Cognac polished morocco, tooled in gold with water coloured onlays of box calf after the illustrations of Touchet. On the front cover a rectangular onlay bordered by a gold fillet (55 x 142 mm). Spine with 4 artificial raised bands in 2 pairs forming irregular compartments. Author and title in compartment 2 and 4. A small painted onlay in compartment 3 (15 x 15 mm). Lower cover with a square painted onlay (50 x 50 mm). Turn ins with a border of 2 fillets with in the corners a blue onlaid flower. Marbled end leaves. Double end bands of yellow red and green silk. Yellow red ribbon marker. Top edge gilt. Original wrapper bound in. (Signed in gold on upper turn in: "E. Berthet").

€ 800,-

One of the 23 (no. 15) copies on "Japon impérial" of the luxury edition, with a suite in black. Total issue 353 copies.

**Jacques Touchet** (1887-1949) was a productive illustrator with a very recognizable style, which reminds of caricature and is often eroticising. **Émile Gebhardt** (1839-1908) was a historian and literary critic. He published i.a. about Rabelais, where he adapted this story from.

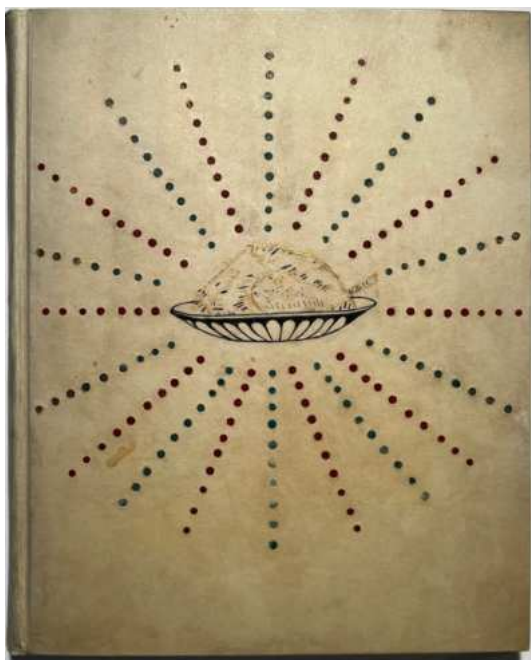
The three drawings on the binding are inspired by the illustrations of Touchet in the book, the one on the front cover is connected with that on p. 87. The binder might be Etienne Berthet, active in Valence between 1895 and 1935.

**-Literature:** Monod 5227; Carteret, *Tresor du bibliophile V*, 88 "Édition très estimée".

**-Condition:** Spine minimal discoloured; else a very fine copy in a remarkable binding.

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**1932 A cookbook in a gastronomic art déco binding**



**Finebouche, Marie-Claude [Andrée-Jean Ajalbert].**

*La cuisine de madame. 299 recette éprouvées par l'auteur et ses amis.*

Paris, Gallimard, 1932. 4<sup>o</sup> (237 x 285 mm). 180, [6] p.

Vellum, gold tooled. On the upper cover central a gold tooled poularde on a black onlaid saucer. Radiating from the poularde are dots in green and red. Flat spine with gilt title. Double end bands of green and red silk. End leaves of decorativ multicoloured paper. Top edge gilt, other edges uncut. Original wrapper bound in.

€ 350

One of the 1080 (118) copies on Alfa Navarre. Although not signed, a well executed binding with a sense of humour.

**-Condition:** Few dots worn off; Small stain on upper cover; Else a very fine copy of this cookbook in an appetizing binding.

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**1966 A relief binding by Ole Olsen**



**Erni, Hans.**

*Chevaux. Textes choisies de l' antiquité à nous jours ornés de lithographies.*

Lausanne, André et Pierre Gonin (litho's printed by E. Mathieu in Zürich, text printed by A. Kundig in Geneva), (1966). 4<sup>o</sup>-obloug (213 x 240 mm). 169, [5] p.

With 30 (11 double page) lithos in 2 colours by **Hans Erni**.

Green-grey morocco with relief and tooling in gold, flat spine. On the frontcover the silhouette of a jumping horse with accents in gold tooling. Title vertically on the spine. Endbands of blue and red silk. Red endleaves. Top edge gilt, other edges uncut. Original wrapper bound in. In matching halfmorocco box with gilt title vertically on the spine. (Signed on turn-in lower board: **Ole Olsen 1985 Co'libri**).

€ 750

Issued in 510 copies, this is one of the 399 copies on vélin de Rives (no. 209). The relief horse on the frontcover is inspired on the horse depicted on the original wrapper.

Hans Erni (1909-2015) is one of the most famous contemporary Swiss artists. Antiquity and animals are recurrent themes in his work.

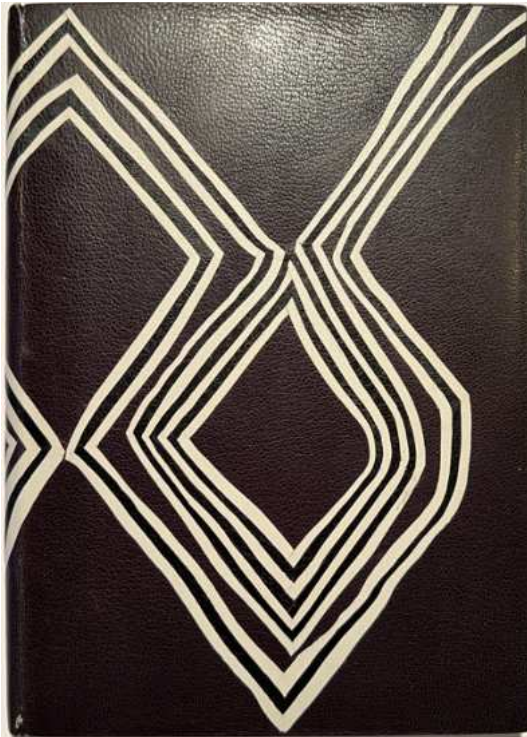
Ole Olsen (1933-2009) worked 1963-65 for Hugo Preller in Switzerland. In 1972 he opened his gallery Co' libri in Kopenhagen. He was a teacher in Ascona, in Switzerland and in Washington. There were many exhibitions of his work inside and outside Europe.

**-Literature:** Monod 2751.

**-Condition:** Some small stains on the box; the book itself in perfect condition.

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**1981 An electricizing binding by Isabelle Voukovitch**



**Michaux, Henri.**

*Affrontements.*

(Montpellier), *Fata Morgana* (printed by imprimerie de la Charité), (1981). (199 x 140 mm). 89, [7] p.

Anthracit morocco, inlaid with white morocco strips of varying width, forming an ongoing weavy-lozenge pattern over the boards and spine. Double endbands of black and white silk. endleaves of white and black Japanese paper. (unsigned binding of **Isabelle Voukovitch**).

€ 900,-

This binding has been realised for the exhibition "Parures pour Fata Morgana", which was held in the Bibliotheca Wittockiana in Brussels in 1987. It was organised by the Belgian section of "les amis de la reliure d'art". There appeared a catalogue under redaction of Marianne Delvaux-Diercxens, listed as no. 135 and depicted on p. 57.

**Isabelle Voukovitch** was professor for art binding in the 1990's at the Arts & Métiers de la ville de Bruxelles.

First edition. Issued in 1805 copies, this is one of the 1720 copies on vergé teinté.

**-Provenance:** Marianne Delvaux-Diercxens.

**-Literature:** M. Delvaux-Diercxens & P. Mouriau de Meulenacker (red.), *Parures pour Fata Morgana. Bruxelles, Bibliotheca Wittockiana*, 1987, p. 57 & 59; Imbert 99

**-Condition:** In perfect condition.

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**1982 Allegorische boekband door Dieuwke Kollewijn**



Allegorische boekband van groen marokijn met op het voorplat een naar elkaar toe gerichte wit benen vis en een witbenen schildpad geplakt naast een verdiepte vijver. Rug met 4 ribben. Paars leren doublures met sterrenstelselachtige stempeling in goud, blind en zilver. Kapitalen in rood, groen en gele zijde. Schutbladen van 19<sup>e</sup> eeuws marperpapier. Sneden getoet in rood, groen en geel en goud gestempeld met sterretjes. **-OM:** Een dundrukbijbel (op de kop in de band).

€ 150

Met een handgeschreven opdracht van 6 juli 1982 aan J(acobus) Traas. **Dieuwke Kollewijn** (1918-2015) was een boekbindster en kunstenaar, die zich in het begin en eind van haar carrière veel met boekbinden heeft beziggehouden. Vanaf de jaren zestig heeft zij ook geschilderd. Haar schilderijen zijn zowel abstract als figuratief. Verder maakte ze glas- en emaillekunst, onder meer voor glas-inloodramen. Diverse boekbanden van haar zijn in de KB in Den Haag en in het Tresoar in Leeuwarden.

**-Literatuur:** Jan Storm van Leeuwen. *Boekbanden van Dieuwke Kollewijn*. Leeuwarden 1987.

**-Conditie:** Rug verkleurd.

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**1986 A "revorim" binding by Jean de Gonet**

**Schoonhovius, Florentius.**

*Emblemata, partim Moralia partim etiam Civilia. Cum latiori eorundem eiusdem auctoris interpretatione. Accedunt et alia quaedam poëmatia in aliis poëmatum suorum libris non contenta.*

Goudae, apud Andream Burier, 1618. 4<sup>o</sup> (193 x 148 mm). [XII], 251 [1] p.

With an engraved title page, an author's portrait and 74 large emblems (ca. 70 x 100 mm) ascribed to Crispijn (II) de Passe.

In a "revorim" binding by Jean de Gonet. Covers of black rubber filled with a repeating relief ornament, at the front side also in negative on a grey background. Flat spine of boxcalf with open worked bindings and the title in black. (Signed w. red label "J de Gonet n° 50/200").

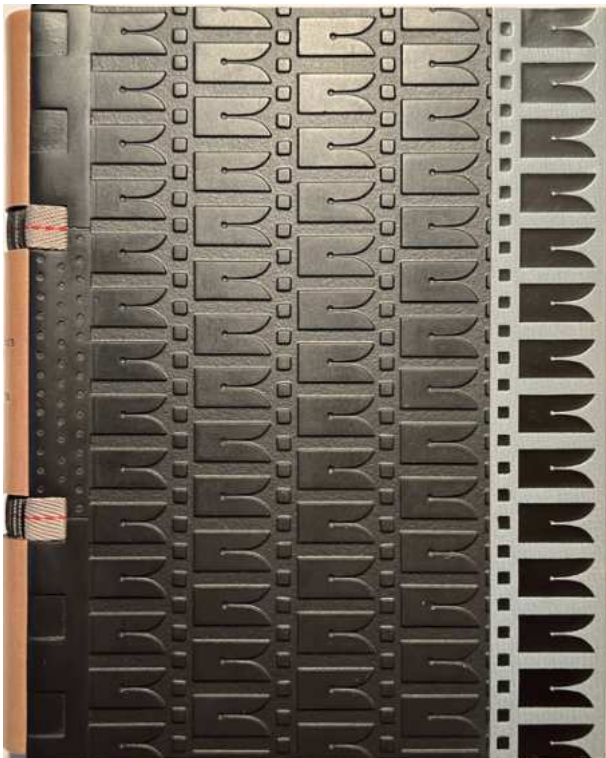
€ 1.750,-

In 1986 Parisian designer bookbinder Jean de Gonet produced what he called an experimental Revorim (RIM, Reaction Injection Molding) binding. De Gonet invented this type of binding material in 1985 at the request of Dominique Bozo, then director of the Centre Beaubourg, and Daniel Abadie, conservateur de la Bibliothèque du Musée d'Art moderne, for the Concours Objet 2000 competition. This competition enabled de Gonet to finance a mold incorporating the brand "De Gonet, Artefacts," of which the first four proofs were bound as "Proto 1, 2, 3, and 4.". The new binding material that de Gonet invented is a rubber-like plastic similar to material used in the automobile industry. It is capable of being molded at low pressure. Our binding is one of a series from the beginning period.

First edition of this beautiful emblem book.

- **Literature:** Landwehr 727; Praz 493; On the binding: Antoine Coron, *Jean de Gonet relieur*. Paris 2013; historyofInformation.com.

- **Condition:** Decently cleaned copy; A bit browned and some stains; 10 engravings with old red colouring; A beautiful emblem book in a striking modern binding.



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**Sale conditions**

All items in this list are complete and in good condition unless stated otherwise. All offers are without engagement and subject to prior sale. Prices are EURO (€). Postage and insurance are not included. VAT is not included and is charged at the standard rate to all EU customers. EU customers: please quote your VAT number when placing orders. Ownership of goods does not pass to the purchaser until the price has been paid in full.

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**Florisatus Fine Books,  
Manuscripts & Musicalia  
Edwin Bloemsaat & dr. Liesbeth  
Bloemsaat**

Plein 19-C 2511 CS Den Haag  
The Netherlands

[finebooks@florisatus.nl](mailto:finebooks@florisatus.nl)  
0031 (0)6 14270027

